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D I C T I O N A R Y

OF

P A I N T E R S

FROM THE REVIVAL OF THE ART TO THE PRESENT PERIOD

BY

THE REV. M. PILKINGTON, A.M.

5. 9. 12

NEW EDITION,

WITH CONSIDERABLE ADDITIONS, AN APPENDIX, AND AN INDEX;

BY

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cc

HENRY FUSELI, R.A.



STAT SUA CUIQUE DIES: BREVE ET INREPARABILE TEMPUS
OMNIBUS EST VITÆ: SED FAMAM EXTENDERE FACTIS,
HOC VIRTUTIS OPUS.

VIRGIL. ÆNEID. LIB. X.

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TO THE
PRESIDENT AND COUNCIL
OF THE
ROYAL ACADEMY OF PAINTING,
IN LONDON.

GENTLEMEN,

AS you have been placed in a distinguished point of light, by the institution of your Academy; I think that the same merit which hath procured for you the favour of our most amiable Monarch, deservedly entitles you to every mark of respect from the public, as well as from every individual who professes to have a love for the polite arts.

It has always been my opinion, that Dedications ought only to be dictated by an impartial regard to real merit, equally as remote from any venal consideration, as from servile or mercenary flattery; for which reason, I determined to inscribe the following work to you, whose deserts have justly recommended you to the patronage of the most munificent of Kings, to the favour of the Nation in general, and to the particular esteem of,

GENTLEMEN,

Your sincere Well-wisher,
and humble Servant,

MATT. PILKINGTON.

DUBLIN,
Dec. 2, 1770.

THE PREFACE.

AN early admiration of the Art of Painting, and an eager inclination to improve myself in the knowledge of it, were my inducements to search for instruction among the writers on that subject. Those writers I soon found to be extremely numerous, and very few of them in our native language; yet every author I consulted inspired me with an impatience to proceed; and I extracted from each, what appeared to me most likely to prove either instructive or entertaining.

However, I observed in most of those authors, a tedious account of the artists in respect of their singularities in public or domestic life; their morals, or manner of living; their families, or the repositories of their works; but, I observed also, that the description of their particular excellencies or defects in the execution of their art; in their style of painting; in their colouring, or penciling; were so blended with other unimportant circumstances, as rendered it exceedingly difficult to select what might prove instructive. For, the life of each artist appeared encumbered with a load of descriptions, which could neither improve the taste or judgment of a lover of the Art, nor scarcely keep the attention of a judicious inquirer awake.

Whoever has carefully read Vasari, Vanmander, Ridolfi, Sandrart, and some other writers on the subject, will, I believe, recollect, that they were com-

pelled to contend with abundance of unimproving and unentertaining narrative, to acquire such a degree of information, in regard to any artist, as perhaps they ardently sought after.

I will not impute the tediousness which I experienced, in the original authors who wrote the lives of the Painters, to any deficiency of judgment or genius; for, it probably might arise from their solicitude to collect every incident that could be procured relative to the artists of whom they wrote.

However, although some writers on the subject appeared too prolix, I experienced in others too much of the concise and superficial, in their account of many of the artists, and particularly in Sandrart; yet, even that defect might have been occasioned by the want of sufficient intelligence and materials, at the periods when they wrote. But, by examining with attention the works of several authors, what appeared to be defective in one, was frequently enlarged by another; so that it seemed necessary, from the whole body of the writers on the subject, to collect the most material observations relative to each particular artist.

As I had, with some pains and patience, for my own private amusement, and to obtain a more extensive knowledge of the eminent masters, made many extracts from authors of the first rank, who treated of the subject of Painting in different languages; it appeared to me probable, that a complete collection of the Lives of the Painters, in our native language, might prove not only an acceptable, but also a beneficial present to the public.

For, although it may be justly supposed, that to persons of high rank and education, all the languages of Europe may be familiar, yet there are numbers of all ranks and stations, who may feel the utmost fondness for the imitative arts, and yet be totally unacquainted with several of those languages from which the knowledge of the most memorable artists can be acquired.

Besides, if we consider how large an expense must inevitably attend the purchasing of so great a variety of volumes, as are requisite for a studious and inquisitive lover of the art; the works of some authors being exceedingly scarce, and the works of others so pompously printed as to be purchased only

by very few; it should seem to be no inconsiderable advantage to the public, to enable every individual to have an easy access to that knowledge of the artists, from which he might have been excluded, either by the want of a competent degree of polite literature, or by the want of a competent fortune.

These have been my motives to undertake the work which is now offered to the public. I have not adhered to any one author, so as to be either a literal translator or transcriber; but have collected what seemed to me most material from each, and endeavoured, with the utmost exactness I could exert, to rectify their chronological mistakes; to illustrate what appeared obscure; and to digest the whole, so as to be at once instructive and concise.

How far my best endeavours have corresponded with my intentions, the candour of the public will, I hope, favourably determine.

I persuade myself, that an endeavour to acquire a taste for the polite arts; a desire to obtain a thorough knowledge of them; and a zeal to diffuse that knowledge more extensively through these kingdoms; cannot appear an improper employment for the leisure hours of an Ecclesiastic; particularly of one who, being wholly unambitious, and pleased with his profession and retirement, has been always more studious to improve his mind than his fortune.

Besides, it cannot but be remembered, that Painting (the most pleasing among the polite arts) revived, and was principally nurtured, by the taste and incessant liberality of Ecclesiastics, till it grew up to its utmost perfection under Raphael. Most of the Popes, especially Leo X. and Urban VIII. and a number of Cardinals and Archbishops, were proud of distinguishing themselves as its patrons; nor were the Monarchs and Princes of those times less enchanted with the beauties of the Art, nor less munificent to its professors. Happy times for artists and men of genius! when merit was rarely unnoticed, and more rarely unrewarded.

Indeed it ought to afford a singular satisfaction to the present age, to observe the hand of liberality stretched forth, to raise up the polite arts in these kingdoms, from the torpid state in which they have languished.

The countenance afforded to the Art of Painting in particular, by his Majesty, the most amiable of Monarchs; the zeal of the Nobility and Gentry of Great Britain and Ireland, who constitute the Societies of London and Dublin; and the impartial distribution of rewards to the candidates for fame; must inevitably so far animate every artist, as to make him studious to arrive at excellence; till, in succeeding times, our own natives may be as much the admiration of other kingdoms, as the artists of Italy have been the admiration of the world.

No nation has ever been more productive of men of genius than Britain; and where genius is caressed by the Great, and elevated by Royal munificence and honours, as it is at present, what approaches to perfection may we not sanguinely expect from the rising generation!

It were, however, to be wished, that our artists, as well as our nobility and gentry, who either travel abroad for the improvement of their taste, or inspect the capital collections of paintings in England, could prevail on themselves to be more accurate in the observations they make, while they entertain themselves by contemplating the works of the celebrated masters; so as not only to be struck with admiration while they behold them, but also to penetrate the cause of so powerful an effect on the passions of their minds.

To see, and to admire, on such an occasion, is not sufficient; for, even those of the meanest capacity, the illiterate and the unskilful, can readily arrive at such a degree of taste. But a refined taste can only be formed, by studiously examining the whole, and every part of a composition; by exploring the grandeur of the ideas, the sublimity of the expression, the truth and elegance of the design, the grace diffused through the objects, the resemblance of nature in the colouring; and the magic touch of the pencil.

The true knowledge of the Art of Painting is not so easy an acquisition, as too frequently it is accounted; nor are all those who can plausibly descant on the perfections and defects of a piece of painting, to be considered as solid or profound judges of the intrinsic merit of a performance.

As Painting is the representation of nature, every spectator, whether judi-

cious or otherwise, will derive a certain degree of pleasure from seeing nature happily and beautifully imitated ; but, where taste and judgment are combined in a spectator who examines a design conceived by the genius of a Raphael, and touched into life by his hand, such a spectator feels a superior, an enthusiastic, a sublime pleasure, whilst he minutely traces the merits of the work, and the eye of such a connoisseur wanders from beauty to beauty, till he feels himself rising gradually from admiration to ecstasy.

To acquire a well-founded taste for painting, there are many essential requisites, without which it is scarcely possible to discern the real perfections of a performance.

One requisite is, to be familiarly conversant with history, particularly the sacred, from which many of the subjects that animated the pencils of Raphael, and the best artists, were composed. It may indeed appear singular, that a studious perusal of the Bible should be recommended to any persons of taste, who ought to be supposed to have had an early acquaintance with that book in the course of their education. Yet it cannot but be obvious to every one, that (to the disgrace of modern politeness) the sacred volume is rather held in contempt by many of the great ones of this age ; because that purity of morals which it demands, is incompatible with the vices which they practise. However, if gentlemen, even in pursuit of their favourite art, could find an inducement to read it, they might perhaps at the same time imbibe a knowledge of a superior kind to what they sought, and perceive that, among all their accomplishments, they wanted a principal one, that of Religion.

I have been led into this remark, by an incident which not long since happened at a public sale of pictures, where a few professed connoisseurs were busily examining the Paintings, and were very loudly profuse of their observations. Two pieces of Scripture History, extremely well executed, attracted their particular attention ; one described St. Peter's payment of the tribute-money, the other, his walking on the water. No commendation of the Paintings was spared by the connoisseurs ; but, after consulting with each other what the subjects might be, and none of them being able to determine that point, one of them openly declared, that if they knew but the history, the

pictures would appear excellent. Yet those gentlemen were persons of considerable fortune, and well bred; and had not their ignorance of the sacred history so shamefully dishonoured their education, and exposed their infidelity, none, but their intimates, would have suspected them to be totally unacquainted with religion.

Another requisite is, the study of profane history, particularly that of Greece and Rome; and of Italy also, from the declension of the Roman empire. By such a course of study, an admirer of Painting may qualify himself to fix on the particular action represented by any artist, even at the first view (supposing that action to be described in a suitable and masterly manner), and be enabled to judge whether the Passion and Expression be just; whether the Costume be properly observed; whether the Characters are marked agreeably to historical truth; and the Incidents judiciously introduced.

Another requisite is, to have a competent skill in Drawing, and a knowledge of Anatomy; that the connoisseur may form a steady judgement of the swell or the depression of the muscles in different actions and attitudes, of the true proportion of the limbs and extremities of the figures, of the elegance of the contours; and whether the figures appear justly balanced, in whatsoever attitude they are placed; so that he will readily discern, where the artist has happily succeeded in his imitation of nature, and in what respect his execution is defective.

Another requisite is, to have studied Nature, so as to have impressed on the memory, beautiful and exact images of every object that can enter into a composition; and to have accustomed the eye to distinguish what is gracefully natural, not only in the human form, but in trees, rocks, rivers, animals, as well as those momentary incidents of light, which agreeably diversify the face of nature.

Another requisite (and that not the least difficult) is, the study of the Works of the most famous Artists; to observe them with so piercing an attention, as to discover their manner of penciling, the force or the delicacy of their touch, as well as their style of invention or composition; for, every eminent artist has

his peculiarities in composition, expression, and design, as well as colouring, which, when critically noticed, will distinguish him from others, whether they be his equals, or his superiors in merit.

It is only by a frequent and studious inspection into the excellencies of the artists of the first rank, that a true taste can be established; for, by being attentively conversant with the elevated ideas of others, our own ideas imperceptibly become refined. We gradually feel a disgust at what is mean or vulgar; and learn to admire what only is justly entitled to our commendation. It is scarcely possible that a judicious Reader, who has improvingly studied the beauties of Milton, Shakespeare, and the best writers, can descend to be delighted with compositions that are comparatively indifferent, although such compositions may have, in particular parts, a certain degree of merit. A polished pebble may be esteemed as a diamond, by one who has never sufficiently attended to the native lustre of that gem; but a critical eye will readily determine between the glitter of the one, and the lovely vivid beam of the other. Till, therefore, a lover of the Art of Painting arrives at such a degree of judgment and taste, as renders him incapable of being pleased with what is indifferent, he may conclude that his taste and judgment are still but imperfect.

Besides, by being familiarly conversant with the works of the best masters, not only the taste of an admirer of the art will be effectually established, but his judgment will proportionably be enlarged and confirmed. He will learn, steadily to distinguish the ideas peculiar to each master, whether in respect of the invention, or the disposition; he will be instructed to know one master, by the airs of the head or the attitudes; another, by the dignity or grace of his figures; another, by a remarkable muscular strength; and others, by their elegance, simplicity, or astonishing management of the *chiaro-scuro*.

By examining the colouring and the penciling of different artists, who were excellent, he will discover what constitutes the manner peculiar to each, and qualify himself to judge with precision. He will perceive, that almost every artist is remarkable for some one predominant tint of colouring; he will observe, that in some the yellow predominates, in others the brown, the violet, and the green. In some the black, as in Caravaggio, Spagnoletto, Manfredi, and

Valentino ; in some a paleness, as in Vouet, and Nicolo Poussin ; the purple in the Bassans ; and in Teniers, the grey. And by a nice observation of these particulars, confirmed by a competent skill in the style of each master's composition, a judicious person will, without much difficulty, qualify himself to judge with accuracy of the hands, as well as of the merits, of the different masters.

But I perceive myself extending this Preface beyond its proper bounds. I am conscious that the subject of which I have been treating, deserves the attention of the polite and the ingenious ; but I am also conscious of my own inability to treat of it as it deserves. Britain, I am confident, possesses many of her own natives, who have the proper combination of skill, genius, and judgement, equal to such an undertaking ; and my earnest wish is, to see it executed, to the nation's and the author's honour.

For some years I waited, in expectation that an author so qualified would have schemed such a work as this which I present to the Public ; but, as men of superior abilities have either declined, or never thought of such a performance, the task has devolved upon one whose talents may indeed justly be accounted unequal to the undertaking, but whose zeal for the improving of others is ardent. He therefore ventures to rely on the accustomed candour of men of real genius : and confides, that the goodness of his intention will be admitted as some apology for any errors or imperfections discernible in the execution of the work.

NAMES OF THE PRINCIPAL AUTHORS

WHOSE WORKS HAVE BEEN CONSULTED.

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| <p>ABECEDARIO Pittorico, dal Padre Ant. Orlandi.</p> <p>Museum Florentinum.</p> <p>Academia Artis Pictoriæ, &c. Jo. Sandrart.</p> <p>Le Maraviglie dell' Arte, &c. di Carlo Ridolfi.</p> <p>Le Vite dei Pittori, &c. di Raf. Soprani.</p> <p>Finezze dei Penelli, da Luigi Scaramuccia.</p> <p>Le Vite di più eccellenti Pittori, di Vasari.</p> <p>Het Schilder Boeck, &c. door Vanmander.</p> <p>Apparato degli Uomini Illustri della Ferrara, di Agostino Soprani.</p> <p>Le Pitture di Bologna, &c. di Zanotti.</p> <p>Dialogo della Pittura, &c. di Lud. Dolce.</p> <p>Trattato della Pittura, &c. di L. da Vinci.</p> <p>Verona Illustrata.</p> <p>Ædes Barberinæ.</p> <p>Della nobilissima Pittura, &c. di Biondi.</p> <p>Monumens de Rome, par Ragenet.</p> <p>Indice dell Parnasso dei Pittori, del S. Resta.</p> <p>Trattato della Nobilita' della Pittura, dal Alberti.</p> <p>Pompe Senesi, dal Padre Azzolini.</p> <p>Dialogue sur le Coloris, par De Piles.</p> <p>Conversations sur la Connoissance, &c. par De Piles.</p> <p>Raccolta dei Pittori Modenesi, di Vidriani.</p> <p>De Levens-Beschrijvingen de Konst Schilders, door J. Campo Weyerman.</p> | <p>Passagio per Italia, &c. del L' Cav. Fed. Zuccherò.</p> <p>Algarotti on Painting.</p> <p>Anecdotes of Painting, by Vertue.</p> <p>Abrégé de la Vie des fameux Peintres, &c. Montesquieu.</p> <p>Letters from the East.</p> <p>Le Vite di Carlo Cignani, e Seb. Ricci.</p> <p>Le Vite de' Pittori Veronesi.</p> <p>Webb on Painting.</p> <p>Le Vite dei Pittori, da Giov. Baglioni.</p> <p>Notizie dei Professori del Disegno, &c. di Baldinucci.</p> <p>Vite di Pittori Antichi, &c. da Carlo Dati.</p> <p>Vita di M. Ang. Buonaroti, da Ascanio Condivi.</p> <p>Richardson on Painting.</p> <p>Vite de' Pittori, &c. da Lioné Pascoli.</p> <p>El Museo Pittorico, &c. del Don. Ant. Palomino.</p> <p>Cours de Peinture, par De Piles.</p> <p>Fresnoy and Graham's Lives of the Painters.</p> <p>Abrégé de la Vie des Peintres, par De Piles.</p> <p>Réflexions Critiques, &c. par Du Bos.</p> <p>Ravenna ricercata, &c. da Girol. Fabri.</p> <p>Entretiens sur les Vies des Peintres, par Feilicien.</p> <p>Ritratti di alcuni celebri Pittori, da Lioni.</p> <p>De Groote Schouburgh del Konst Schilders, &c. door Ar. Houbraken.</p> |
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Lamberti Lombardi Vita, ab Ub. Goltzio.

Felsina Pittrice, &c. da Carlo Malvasia.

Le Vite dei più insigni Pittori, &c. da Girolamo Baruffaldi.

Ristretto delle Cose Notabili, &c. di Jac. Carlieri.

Viaggio Pittoresco, &c. di Giac. Barri.

Bologna Illustrata, di Ant. Massini.

Le Vite dei Pittori, da Bellori.

Het Gulden Cabinet, &c. door De Bie.

Vite dei Pittori Pesaresi, di Montani.

Trattato della Pittura, da Domen. Bisagna.

Pitture della Città di Perugia, da Giov. Morelli.

Libro de la Pintura, del Franc. Pacheco.

Académie des Sciences, &c. par Bullart.

Bellezze della Città di Firenze, &c. di Cinelli.

Lives of the Painters, in Low Dutch, by Van Gool.

Lives of the Spanish Painters.

Cabinet des Singularités, &c. par Le Compte.

EXPLANATION OF THE TECHNICAL TERMS

Used either by Artists or Authors, on the Subject of Painting.*

AËRIAL PERSPECTIVE, is a degradation of the tones of colours, which throws off the distances of grounds and objects; and which judicious artists practise, by diffusing a kind of thin vapour over them, that deceives the eye agreeably. It shews the diminution of the colours of objects, in proportion as they recede from the eye, by the interposition of the air between the eye and the object, as if the object was seen through a column of air.

ANTIQUÉ. By this term are implied and understood, such paintings and sculptures as were made at that period of time, when those arts were in their greatest perfection among the ancient Greeks and Romans, from the age of Pericles to that of Caracalla. The term *Antique* is more particularly applied to the sculptures of the period before mentioned; such as statues, basso-relievos, medals, intaglios, or engraved stones. However, all those remains of antiquity are not equally excellent or good: but even in those that are indifferent, there is a certain degree of beauty which distinguishes them from the works of the moderns. But it is the most perfect of the works of the ancient great masters which are to be the objects of our taste and imitation, as they continue still to be the objects of our wonder and astonishment.

ATTITUDE, in painting, is the posture or disposition of the limbs and members of a figure, by which we discover the action in which it is engaged, and the very sentiment supposed to be in the mind of the person represented. It comprehends all the motions of the body, and requires a perfect knowledge of ponderation, and whatever refers to the centre of gravity; but whatsoever attitude be given to any figure, that attitude must shew the beautiful parts, as much as the subject will permit, let the subject be what it will. It must, besides, have such a turn, as, without departing from probability, or from the character of the figure, may diffuse a beauty over the action. It is allowed, that the choice of fine attitudes constitutes the greatest part of the beauties of grouping.

* The authors whose works have been particularly used in this Explanation, are Baptista, Alberti, Montesquieu, Felibien, De Piles, Richardson, Houbraken, and Chambers.

BENTVOGEL SOCIETY. The Flemish painters who resided at Rome formed themselves into a society, into which they received all those of their own nation who, after their arrival at Rome, desired to be admitted as members. The introduction was appointed to be at a tavern in the city, at the expence of the person introduced; and after some whimsical and droll ceremonies, a name was given to the new brother, which expressed either the perfections, or the defects, in the form or countenance of his person; any remarkable peculiarity in the style of his colouring or composition; or any thing very singular in his character, conduct, or manner of living. That ceremony was continued for one entire night; and the next morning they walked in procession to a place some distance from Rome, called the Tomb of Bacchus, where the whole ceremony concluded. By this society, Peter Van Laer was named Bamboccio; Philip Roos, Rosa da Tivoli; Herman Swanefeld, the Hermit of Italy; Francis Van Bloemen, Orizonti; Peter Van Lint, Studio, &c.

CASTING of DRAPERIES. By this term is implied, the distribution of the folds; and draperies are said to be well cast, when the folds are distributed in such a manner as to appear rather the result of mere chance, than of art, study, or labour. In that manner or style of painting, which is called the Grand, the folds of the draperies should be great, and as few as possible, because their rich simplicity is more susceptible of great lights. But it is an error to design draperies that are too heavy and cumbersome; for they ought to be suitable to the figures, with a combination of ease and grandeur. Order, contrast, and variety of stuffs and folds, constitute the elegance of draperies; and diversity of colours in those stuffs, contribute extremely to the harmony of the whole in historic compositions.

CHARGE, or CHARGED, is a term used by artists to signify any thing that exceeds; such as exaggerating the outlines, in order to shew a superior degree of skill, and by that means exceeding the bounds of a regular simplicity. Yet (De Piles observes) there are charged outlines that please, because they are above the lowliness of ordinary nature, and carry with them an air of freedom, with an idea of a great taste, which deceives most painters, who call such excesses the grand manner. And although, to such persons who have a true idea of correctness, simplicity, and elegance of nature, these excesses may seem superfluous, as they only adulterate the truth, yet one cannot forbear to commend some things that are overcharged, in great works, when the distance from whence they are to be viewed softens them to the eye; or when they are used with such discretion, as makes the character of truth more apparent. It is worthy of being remarked, that in the antique statues, which are allowed to be the rule of beauty, nothing appears charged, nothing affected; nor is there any thing of that kind in the works of those who have always imitated them; as Raphael, Domenichino, Nicolo Poussin, and some others.

CHIAROSCURO, is the art of advantageously distributing the lights and shadows which ought to appear in a picture, as well for the repose and satisfaction of the eye, as for the effect of the whole together. As to the meaning of the word Chiaro (translated clear or transparent), it implies not only any thing exposed to a direct light, but also all such colours as are in their nature luminous. Scuro (translated dark or darkness), not only implies all the shadows directly caused by the privation of light, but likewise all the colours which are naturally brown; such as, even when they are exposed to the light, maintain an obscurity, and are

capable of grouping with the shades of other objects. Of which kind, for instance, are deep velvets, brown stuffs, polished armour, and the like, which preserve their natural or apparent obscurity in any light whatever. By the *chiaroscuro*, objects receive more relief, truth, and roundness; and it particularly signifies the great lights, and great shades, which are collected with such industry and judgment as conceals the artifice. The distribution of the objects forms the masses of the *chiaroscuro*, when, by an artful management, they are so disposed, that all their lights are together on one side, and their darkness on the other.

CONTOUR, or **OUTLINE**, is that which terminates and defines a figure; and a great part of the skill of a painter consists in managing the contours judiciously.

CONTRAST, is an opposition or difference in the position of two or more figures, contrived to make a variety in painting. Thus, in a group of three figures, when one appears in front, another shews his back, and a third is placed sideways, there is said to be a contrast. A well-conducted contrast is one of the greatest beauties of a painting. It is not only to be observed in the position of the several figures, but also in that of the several members of the same figure. If nature requires the painters and sculptors to proportion the parts of their figures, it requires also that they contrast their limbs and their different attitudes. One foot placed like another, or one member extended or depressed like another, excites our disgust; because symmetry deprives us of the pleasures arising from variety, and makes the attitudes appear too frequently the same; as we may observe in Gothic figures, which, by want of that judicious contrast, always resemble each other.

CORRECTNESS, is a term which implies a design that is without a defect in its measures and proportions.

COSTUME, is an Italian word, which signifies custom or usage; and the term implies, that a painter, in representing some historical passage, action, or event, must not only be exact in describing the particular fact, but he must also represent the scene of action; the country where the action has passed; whether it was at Rome or Athens; whether at a river or on the sea-shore; in a palace or a field; in a fruitful or desert country; observing to distinguish, by the dresses, customs, and manners, peculiar to each people, whether they are of one country or the other; whether Greeks, Romans, Jews, or Barbarians.

DESIGN, implies the representation of one or more human figures or animals; or some parts or members of either; or a scene taken from nature; a plant, fruit, flower, insect, or piece of drapery, all taken from the life, in order to be inserted in some part of a picture; and in this sense it is called a study. It is also taken for the outline of objects; for the measures and proportions of exterior forms. Design consists of several parts, of which the principal are, correctness, style, character, variety, and perspective.

DISTEMPER, is a preparation of colours without oil, only mixed with size, whites of eggs, or any such proper, glutinous, or unctuous substance; with which kind of colour all the ancient pictures, before the year 1410, were painted, as also are the celebrated cartoons of Raphael.

DRYNESS, is a term by which artists express the common defect of the early painters in oil, who had but little knowledge of the flowing contours, which so elegantly shew the delicate forms of the limbs, and the insertion of the muscles; the flesh in their colouring appearing hard and stiff, instead of expressing softness and pliancy. The draperies of those early painters, and particularly of the Germans, concealed the limbs of the figures, without truth or elegance of choice; and even in their best masters, the draperies very frequently either demeaned or encumbered the figures.

ELEGANCE in a design, is a manner which embellishes and heightens objects, either as to their form or colour, or both, without destroying or perverting truth. It appears most eminently in the antiques, and next in those painters who have imitated them best, the principal of which is Raphael. De Piles observes, that elegance is not always founded on correctness, as may be evident from the works of Raphael and Correggio; in the latter of whom, notwithstanding his incorrectness of design, his elegance in the taste of it, and in the turn which he has given to his actions, must needs be admired, for he rarely departs from elegance.

EXPRESSION principally consists in representing the human body, and all its parts, in the action suitable to it; in exhibiting in the face the several passions proper to the figures, and marking the motions they impress on the other external parts. Frequently, the term Expression is confounded with that of Passion; but the former implies a representation of an object agreeable to its nature and character, and the use or office it is intended to have in the work; and passion, in painting, denotes a motion of the body, accompanied with certain airs of the face, which mark an agitation of soul. So that every passion is an expression, but not every expression a passion.

FRESCO, is a kind of painting performed on fresh plaster, or on a wall covered with mortar not quite dry, and with water colours. The plaster is only to be laid on as the painting proceeds; no more being done at once than the painter can dispatch in a day. The colours, being prepared with water, and applied over plaster quite fresh, become incorporated with the plaster, and retain their beauty for a great length of time.

GRACE, principally consists in the turn that a painter gives to his objects, to render them agreeable, even those that are inanimate. It is more seldom found in the face than in the manner; for our manner is produced every moment, and can create surprise. In a word, a woman can be beautiful but one way, yet she can be graceful a thousand. Grace is neither found in constrained, nor in affected manners, but in a certain freedom and ease between the two extremes.

GROTESQUE. This term, which is now familiar among all the lovers of the art of painting, was by the Italians appropriated to that peculiar manner of composition and invention, observed among the antique monumental paintings which were discovered in the subterraneous chambers, that had been decorated in the times of the ancient Romans. And as the Italians apply the word *Grotto* to express every kind of cave or grot, all paintings, which were in imitation of the antique designs discovered in those subterraneous chambers, which

for ages had been covered with ruins, are now called *grottesca*, or *grotesque*; implying a style, in which the imagination, and the wildness of inventive fancy, are principally exerted, without any strict adherence to nature, truth, or probability.

GROUP, is the combination or joining of objects in a picture, for the satisfaction of the eye, and also for its repose. And although a picture may consist of different groups, yet those groups of objects, managed by the chiaroscuro, should all tend to unity, and one only ought to predominate. That subordination of groups creates that union and harmony, which is called the *Tout-ensemble*, or the whole together. By a predominant group the eye is agreeably fixed; and, by means of the reposes caused by breadth of lights and shades, neither the effect of the other groups, nor of the subordinate objects, is hindered.

LOCAL COLOURS, are such as faithfully imitate those of a particular object, or such as are natural and proper for each particular object in a picture. And colour is distinguished by the term Local, because the place it fills requires that particular colour, in order to give a greater character of truth to the several colours around it.

LINEAR PERSPECTIVE, is that which describes, or represents, the position, magnitude, form, &c. of the several lines or contours of objects, and expresses their diminution, in proportion to their distance from the eye.

MANNER, is that habitude which painters have acquired, not only in the management of the pencil, but also in the principal parts of painting, invention, design, and colouring. - It is by the manner in painting that a picture is judged to be by the hand of Titian, Tintoret, Guido, the Carracci, and others. Some masters have had a variety in their manners at different periods of life; and others have so constantly adhered to one manner, that those who have seen even a few of them will immediately know them, and judge of them without any risque of a mistake. The variety observable among artists, in their manner and taste, arises from the manners of the different schools in which they have received their instruction, or of the artists under whom they have studied. Yet there are many instances of great artists, who have divested themselves of that early partiality to a particular manner, and have altered it so effectually, as to fix on one abundantly more refined, and better adapted to their particular genius, by which means they have arrived at excellence. Thus, for instance, Raphael proceeded, and acquired a much more elevated manner, after he had quitted the school of Perugino.

ORDONNANCE, is the arrangement of the figures, in respect of the whole composition; or the particular disposition of figures as to the different groups, masses, contrasts, decorum, and situation.

OUTLINE, is that which traces the circumferences of objects in a picture. The outline is to be drawn as thin and fine as possible, so as scarcely to be discerned by the eye; and it ought to be observed, that a correct outline may excite pleasure, even without any colouring, but no colouring can afford equal satisfaction to a judicious eye, if the outline be incorrect; for, no composition, no colouring, can merit praise, where the outline is defective.

EXPLANATION OF THE TECHNICAL TERMS.

PASSION, in painting, implies an emotion of the body, attended with certain expressive lines in the face, denoting an agitation of soul.

PASTICI, is a term by which the Italians distinguish those pictures which cannot be called either originals or copies; being the works of some artists, who have had the skill to imitate the manner of design and colouring of other eminent masters; sometimes borrowing parts of their pictures, sometimes imitating their touch, their style of invention, their colouring, or expression. Several painters, of considerable reputation for their own original performances, have made themselves remarkable in this way; but none of them more than David Teniers, who so successfully counterfeited Giacompo Bassan, as to deceive the most judicious, in many instances, at the first sight; though, upon a closer inspection, his light and easy pencil, and a predominant grey tint, which is observable in the colouring of that master, will shew a perceptible difference between his pencil and colouring, when they are carefully examined, and compared with Bassan's; for, although Teniers understood the union of colours extremely well, yet, Bassan was superior to him in the sweetness and vigour of his tints. De Piles recommends it to all persons who would not wish to be deceived by Pastici, to compare the taste of design, the colouring, and the character of the pencil, with the originals. Teniers, Luca Giordano, and Bon Boullogne, are those who have appeared with the greatest reputation for imitating other great masters; and beside these, many other artists have employed themselves in painting Pastici.

SITE, in landscape, signifies the view, prospect, or opening of a country, derived from the Italian word Sito, situation; and it is in use among painters, as being more expressive.

DI SOTTO in SU, from below, upwards. An Italian term relative to the perspective required in foreshortening figures placed in cupolas, roofs, and vaulted ceilings. F.

ADVERTISEMENT OF THE EDITOR.

IT appears proper to inform the Reader in what the present Edition differs from the former.

TO the considerable number of new articles which have been added, an asterisk is prefixed. To every article which has been re-written, and every note which has been added by the Editor, the letter F. is subscribed.

THE articles of the former Supplement will be found inserted in the body of the work ; the Appendix now annexed has been added by the Editor.

IN substituting a new article for an old one, in annexing notes to the considerable number suffered to remain unaltered, and in epitomizing others, the Editor's chief view has been, to establish the real character of the artist's style, to discriminate its different periods and followers, to fix praise and censure on its proper object, and to relieve the Reader's patience.

THE Catalogue of the Disciples of the most eminent Masters, that of their Imitators, and the Fragment of a Letter to the Dilettanti Society, whether it be genuine or not, have been omitted. The two first, because already contained in the body of the work, and the last as unconnected with its main design.

AS many subordinate names of adherents and scholars of more distinguished masters, with some short notices relative to their lives and works, have been inserted in the different articles of those masters, it has been thought expedient to add an Index to the work, and thus to facilitate the means of finding them in the text.

IN the addition of new articles, as well as in the correction or elucidation of old ones, the Editor has been eminently assisted by the following two works : viz. *Storia Pittorica della Italia*, dell' AB. Luigi Lanzi, in three Vols. 8vo. and J. C. Fuessli's *Lives of Swiss Artists*.

F.

LONDON, MAY 20, 1805.

ADVERTISEMENT TO THE NEW EDITION.

THE Editor has added considerably more than three hundred Names and Characters of Artists, who had either escaped former inquiry, or of whom earlier information could not be obtained, especially Painters of the Spanish school.

To obviate increase of bulk, and, consequently of expence to the Public, the introductory line, which immediately followed the artist's name, and had been suffered to remain in the former Edition, has been omitted, as superfluous, if not nugatory.

THE new articles are marked by two asterisks, to distinguish them from those supplied by the Editor in the former edition: for the artists of the different Spanish schools, he is chiefly indebted to Fiorillo's recent History of Painting in Spain: published at Gottingen 1806.

EVERY article of the former Appendix, one only excepted, being now inserted in the body of the book, it has been found necessary to annex a short new one, containing a few names, but chiefly some notices relative to Coreggio, Giulio Romano, Raffaello, and Lionardo da Vinci, interesting to art, but too prolix for their respective articles.

H. F.

LONDON, FEB. 24, 1810.

DICTIONARY OF PAINTERS.

A.

A B A.

A B B

** MARIA DE ABARCA.

FLOURISHED ABOUT 1633.

THE name of Donna Maria de Abarca is all we know, relative to a female artist, whose portraits were celebrated during the most classic period of Spanish art, that of Cano and Velazquez.

F.

ANDREA ABATE.

DIED 1732.

This master was a Neapolitan, who excelled in painting inanimate objects. His colouring was bold; he gave a noble relief to the vases and other ornaments, with which he enriched his design; and grouped all his objects with peculiar judgment and care.

He was employed by the King of Spain, at the Escorial, along with Luca Giordano; and that eminent artist was very liberal in commending the works of Abate: he esteemed him highly, and always allowed him that just praise which his compositions universally merited.

* ABBATE.

Of this artist, evidently of Italian extraction, though said to have been a native of Geneva, there is a picture of a Carità, painted with boldness and energy, in the palace Zambeccari, at Bologna.

F.

NICOLO ABBATI.

DIED

Nicolo Abbati, born at Modena in 1512, was the scholar of Antonio Begarelli, a Modenese sculptor, whose models Coreggio is said to have often made use of for his works. Little is known of his progress at Modena, except that in partnership with his fellow scholar, Alberto Fontana, he painted the pannels of the butchers' hall at that place; and at the age of thirty-five,

for the church of the Benedictines, the celebrated picture of the martyrdom of St. Peter and Paul, now in the gallery at Dresden; with some fresco paintings, drawn from Ariosto and Virgil, in the palace Scandiano. Of his works at Bologna, tradition has left a very distinguished account, though little or nothing exists of them now but the large symbolic picture in the Via di St. Mamolo, which Malvasia calls a hieroglyphic; a Nativity of Christ, under the portico of the Leoni palace; and four conversation pieces and concertos, of exquisite taste and urbanity, in the frieze of an upper apartment in the Academical Institute, which have been engraved.

Notwithstanding the innate vigour, the genial facility, and independent style of Nicolo Abbati, he owes the perpetuity of his name, in a great measure, to his technic coalition with Francesco Primaticcio, and to the felicity with which he executed the comprehensive and luxuriant plans of that classic machinist; even his own name was sunk in the title of that patron rather than partner of his labours, and he is called Nicolo del Abbate, because Primaticcio was Abbot (Abbate) of St. Martin, near Troyes. He went to France at his call in 1552, and was the principal hand which executed in frescos of unparalleled vigour and glow the extensive sides and cielings of the galleries and apartments at Fontainebleau, from the designs of Primaticcio. The subjects were epic and mythologic; in the great gallery, the Adventures of Ulysses, in fifty-eight compartments below; and the Gods of Homer, in fifteen of various dimensions, above.

This magnificent work, to the eternal disgrace of the barbarian of an architect who gave, and the Goth of a minister who listened to the advice, was levelled with the ground and dilapidated in December, 1738, to make room for a new fabric, and nothing remains but a few pictures of the history of Alexander, in the apartment of Madame d'Estampes, which was left standing. The Adventures of Ulysses have been etched by Theodore van Tulden; and some of the Lunette, and larger compositions of the gallery, have been engraved by G. Mantuano, Antony Garnier, and Stephen de Laulne. F.

FILIPPO ABBIATI.

DIED 1715, AGED 75.

He was born at Milan, in 1640, became the disciple of Nouvologne, and appeared very eminent in his profession. His invention was ready and fertile; and he was not incorrect in his design. He distinguished himself by an uncommon freedom of hand, and a light touch; and painted with an equal degree of beauty, in fresco, and in oil.

**LEMUEL ABBOT.

—† 1803.

L. F. Abbot was a native of Leicestershire, for a short time a pupil of Hayman, and on settling in London, as a portrait-painter, acquired some local celebrity, and still more emolument from his dexterity of transcribing the physiognomy and features of his sitters. He died, not without symptoms of insanity, at little more than forty years of age. F.

JOHN VAN ACH.

DIED 1621, AGED 65.

He was born at Cologne, 1556, and at first was a disciple of a portrait-painter called Jerrigh, under whose direction he continued for six years; but afterwards he improved himself considerably, by studying and copying the works of Spranger.

When he had acquired a sufficient readiness of hand, by a diligent practice in his own coun-

try, he travelled to Venice, where he acquired the Venetian air of colouring; from thence he went to Rome to improve his design, but never quitted the mannered forms of Spranger.

At Rome he painted a Nativity for the church of the Jesuits, and also a portrait of Madona Venusta, a celebrated performer on the lute, which is accounted one of his best performances. -

His talents, and polite accomplishments, recommended him to several of the greatest Princes of Europe, and particularly to the Court of Bavaria, and the Emperor Rodolph: by the former, he was employed to paint the portraits of the Electoral Family, in one piece, the figures as large as life; and also a grand design of the Discovery of the Cross, by Helena the mother of Constantine.

Those performances established his reputation effectually; the Elector liberally rewarded him for his work, and as a peculiar mark of his esteem presented him with a chain and medal of gold.

By the Emperor he was invited to Prague, where he executed several compositions, and particularly a picture of Venus and Adonis, so much to the satisfaction of that monarch, that he engaged Van Ach in his service as long as he lived.

John Van Ach was one of that set of artists who, in the lapse of the sixteenth century, captivated Germany and its princes, by the introduction of a new style, or rather manner, grossly compounded from the principles of the Florentine and Venetian schools.

ALEXANDER ADRIANSEN.

DIED AGED

This painter was born at Antwerp, about the year 1625; but very few particulars relative to his life have been transmitted by any writers on this subject.

It is only observed, that he was a very good painter of fruit, flowers, vases of marble, and the ornamental basso relievos, with which they are often decorated; and some of those vases he represented as being filled with flowers, or otherwise embellished with festoons, in an elegant taste.

This master also painted fish admirably, giving them all the truth, freshness, and character of nature. All his objects are extremely well coloured, with an agreeable effect from the judicious management of the Chiaro-Scuro, and with a remarkable transparence.

EVERT VAN AELST.

DIED 1658, AGED 56.

He was born at Delft, in 1602, and acquired a great reputation by his delicate manner of painting those objects, which he chose for the subjects of his pictures.

He was exact in copying every thing after nature; he disposed them with elegance; and finished his pictures with neatness, and transparence of colour. Whether he painted dead game, fruit, helmets with plumes of feathers, or vases of gold and silver, to each he gave a true and striking resemblance of nature, and an extraordinary lustre to the gold, silver, and steel.

WILLIAM VAN AELST, called in Italy GULIELMO.

DIED 1679, AGED 59.

He was the nephew and disciple of Evert Van Aelst, born at Delft, in 1620, and arrived at a much higher degree of perfection than even his instructor. His pencil was so light, and his touch so delicate, that the objects he painted seemed real.

He followed his profession in France, for four years; and for seven, in Italy; having constantly received every token of respect and esteem from the principal noblemen of each country in

which he resided. In the year 1656 he returned to his native city Delft; but, soon after, settled at Amsterdam, finding there an encouragement equal to his utmost desire; his works being admired, coveted, and sold for a large price.

When he visited Florence, he was employed by the Grand Duke, who shewed him many instances of his favour, and honoured him with a gold chain and a medal, as a public acknowledgment of his merit.

PETER AERTSEN.

DIED 1575, AGED 56.

This native of Amsterdam was the disciple of Alaert Claessen, a portrait-painter. He had always a bold and strong manner, peculiar to himself, to which he principally owed his reputation; and even at the age of eighteen was considered as a good master.

His subjects, at first, were kitchens and their utensils, which he executed with such truth, as to deceive the eye agreeably; nor could his colouring be excelled by any master.

With such a beginning it seemed not a little surprising, that he should proceed to compose and colour historical subjects in a superior style, as he very often did; such as the altar-piece, at Amsterdam, representing the death of the Virgin, and the Nativity, and the Wise Men's offering, at Delft.

He was well skilled in perspective and architecture, and enriched his grounds with elegant ornaments and animals. His figures were well disposed; their attitudes had variety, and their draperies were well chosen, and well cast.

JAQUES D'AGAR.

DIED 1716, AGED 76.

D'Agar was born at Paris in 1640, and became a disciple of S. Vouet; but left the walk of his master, and devoted himself to portrait. He was called to Denmark, and employed by the King and Court. He visited England, but died at Copenhagen. His portrait, painted by himself, has found a place in the gallery at Florence. F.

LIVIO AGRESTI.

DIED 1580, AGED

Livio Agresti, of Forli, was a disciple of Pierino del Vaga, and is commended by Vasari and Baglioni, for the richness of his invention, the goodness of his colouring, and the correctness of his design.

Many of the works of this artist, in fresco and in oil, are in the Vatican, where he was employed by Gregory XIII.; and there are also in Rome several altar-pieces of his hand.

FRANCESCO ALBANO.

DIED 1660, AGED 82.

He was born at Bologna, in 1578, and at first studied in the school of Dennis Calvart, at the time when Guido was the disciple of that master; and as Guido had already made some progress in the knowledge of the art, being older than Francesco, he in a friendly manner assisted him while he was learning to design. However, they both soon quitted Calvart, and Albano placed himself under the direction of the Caracci; but he afterwards completed his studies at Rome, and became one of the most agreeable painters of the Roman school.

He had a delicate taste of the lovely and the graceful, in children and female forms: but his

male figures were usually lean, and without masculine beauty, except in some of his heads. He understood design well; his colouring was fresh, his carnations of a sanguine tint; and he finished highly with great neatness of pencil. As for the *Chiaro-Scuro*, and union of colours, De Piles observes, that though he did not know them to be principles of his art, yet good sense, or chance, sometimes directed him to the use of them.

For the most part he painted in a small size, and chose his subjects from poetic or fabulous history; but was fond of introducing Cupids, in a variety of actions and attitudes. It is objected to him, that he was apt to preserve too great a similitude in his figures, and in the airs of his heads; the consequence of painting after the same models, his wife and children; though it must be confessed, that they were beautiful and graceful models. However, by that means, the manner of Albano may more easily be discerned than that of any other master.

The style of his landscape is very agreeable; it is designed in a good taste, and well adapted to his subjects: and for many of his scenes, as well as the forms of his trees, he was indebted to nature, after which he always studied. Yet, it ought to be remembered, that all the pictures of Albano have not the same force of colour; some of them being much weaker than others, though still pleasing and delicate.

In the palace of the King of Sardinia, at Turin, are the *Four Elements*, painted by Albano, each of them about four feet square. Those pictures are of an extraordinary beauty, and well preserved. The design is excellent, the draperies perfectly elegant, the colouring lovely, and the whole very correct. The composition is, perhaps, a little too dissipated; but that is a circumstance frequently observed in the works of Albano.

GIOVANNI BATTISTA ALBANO.

DIED 1668, AGED

He was the brother and disciple of Francesco, and became an admirable painter, in the style, manner, and colouring of his brother. He likewise excelled in landscape, which he designed in an exquisite taste, touching the trees with spirit, and giving them a great sweetness of colour.

CHERUBINO ALBERTI.

DIED 1615, AGED 63.

This artist painted in fresco, and in oil; and combined some thought with much practice: but his reputation is chiefly established by his engravings after Michael Angelo, Polidoro, Zuccherò, &c.

F.

GIOVANNI ALBERTI.

DIED 1601, AGED 43.

He was the brother of Cherubino, born near Florence in 1558, and received his early instruction from Alberto Alberti, his father; but afterwards he went to Rome, where he studied geometry, and also the works of Buonaroti, and other great masters. He devoted his principal attention to perspective, in which branch of his profession he arrived at eminence; and he gave a demonstrative proof of his great abilities, in one of the Pope's palaces, having painted a design in that style, which procured him much applause.

**ALESSANDRO ALBINI.

B — 16 — — † — 16 — —

Alessandro Albini, a Bolognese, and pupil of the Caracci, belongs to that class of excellent

artists, whom circumstances, and the inattention of history, have defrauded of the fame due to their talents. His is the Burial of the Saints Valerian and Tiburzius, among the pictures of S. Michele in Bosco. F.

ALBERT ALDEGRAEF.

DIED AGED.

He was no inconsiderable painter, born at Zoust, in Westphalia; the principal part of whose works are in the churches and convents of Germany. De Piles mentions a Nativity by this master, which he thinks worthy of the admiration of the curious.

His design was not without knowledge, though far from being correct; and his bodies are more muscular than those of Albert Durer, whose style of drapery he imitated.

We know him chiefly from his engravings, which are numerous, and have procured him an eminent rank among those whom the French distinguish by the name of the Little Masters.

JOHN VAN ALEN, or OOLEN.

DIED 1698, AGED 47.

This artist, born at Amsterdam, in 1651, was a successful imitator of Melchior Hondekoeter. F.

** MATEO PEREZ DE ALESIO.

FLOURISHED ABOUT 1585.

Alesio is said to have been born at Rome, why or when he went or returned to Spain is uncertain. His works declare the style of Michael Angelo. The admiration which his designs excited at Sevilla, induced the Chapter of its cathedral to give him the commission of a fresco, which was to represent St. Christopher, in colossal dimensions; he executed the picture from the cartoon: the figure of the Saint 11½ varas high*, carries the Infant Christ on his shoulder; instead of a staff, a large palm tree in his right hand; the hermit with the lanthorn, and a picturesque landscape, form the distance. This enormous work, according to the inscription, was finished in 1585. A contract made and signed in 1587, to paint another St. Christopher, for the parochial church of San Miguel, prove that he continued for some years in Spain, though he died at Rome 1600. Alesio has engraved some prints, which are become very scarce; amongst others a St. Roch, nine inches and a half high, and six inches wide. F.

** ORAZIO DI PARIS ALFANI.

BORN ABOUT 1513—† 1583.

Orazio Alfani, a Perugine, of the school of Pietro Vannucci, by superior power, in some degree obliterated the name of his father or brother Domenico, born 1483, who had already begun to aggrandize the style of their common master. Orazio might be taken for a pupil of Raffaello, had he possessed less suavity of colour; and of some Madonnas, preserved in private cabinets, and one in the gallery of Florence, it remains still a question, whether they are the productions of that school or of Orazio. F.

* N. about thirty-four feet; it does not, however, appear, that Alesio considered size as an absolute standard of grandeur, if it be true what Palomino tells, that on seeing the fore-shortened leg of Luis de Varga's Adam in a chapel of the same church, he exclaimed, 'Piu vale la tua gamba che il mio San Cristoforo,'—Thy leg alone is worth more than my whole St. Christopher! F.

**DAVID ALLAN.

— † 1796.

D. Allan, a native of Edinburgh, was sent to Italy, to complete his studies; and resided there for some years. He began his career with imitating Poussin, and ended it by painting Bambocciate. On his return to Scotland, he succeeded A. Runciman, as master of the Public School for promoting Design, established at Edinburgh. F.

ANTONIO ALLEGRI*, called IL COREGGIO.

DIED 1534, AGED 40.

Antonio Allegri, celebrated by the name of Coreggio, the great master of harmony, according to the most authentic conjecture, for nearly all, relative to his life, is conjecture, was born in 1494 at Coreggio or near it. Of his parentage nothing is known; we only know, that he was married twice, and had children by each wife; a son, Pomponio, by the first at Coreggio; and by the second, three daughters at Parma.

There are doubts likewise, about the precise time of his death: it is, however, nearly certain, that he died the 5th of March, 1534, at the age of 40. Some report him to have been of low extraction, and extremely poor; others make him noble and rich: for either assertion there are no authentic documents. Considering the district in which he lived; the little money in circulation there; the public works in which he was employed; the prices he was paid for them, compared with the metropolitan prices of Raphael himself; the solidity, fineness, excellence of the pannels, canvasses, and colours which he used, it is probable that his circumstances kept pace with his fame, that he was nearer to opulence than want.

The variety of the powers which may be traced, or are displayed, in the works of Coreggio, have occasioned as many conjectures concerning his education. Not content with making him learn the rudiments of his art of Bianchi and Munari, they prolong the life of Mantegna, to form his taste and tune his colour; they instruct him in geometry, architecture, sculpture, and at last send him to Rome, to inspect the antique, and the works of Michael Angelo, and Raffaello.

That Coreggio-modelled himself, and made use of the models of Antonio Begarelli, the best sculptor of Lombardy, is partly certain, partly probable. That study alone, pursued by such a genius, will nearly account for all the wonders of fore-shortening, and Chiaro-Scuero, which astonish us in the frescos of his cupolas at Parma.

In the cupola, the lunette, and the gallery of the church of St. Giovanni, Coreggio represented the Ascension of Christ, and the Coronation of the Virgin, attended by the Apostles, Evangelists, and Doctors of the Church. To enlarge the choir, the monks demolished the gallery, and replaced the original fresco by a copy of Cæsar Aretusi, from a copy of Annibale Carracci. The principal group, however, was cut from the wall, and is preserved in the library of the Duke of Parma; as some Angels heads, likewise saved from destruction in the palace of the Marchese Rondonini, at Rome.

The octangular cupola of the cathedral of Parma, in which Coreggio represented the Assumption of the Virgin, is of all cupolas, painted before or after, the most sublime; though,

* This name, Coreggio turned sometimes into Lieto. On the back of a small picture, representing the Spozalizio of St. Catharine, formerly at Dresden, there is the following inscription in ancient characters: *Laus Deo. Per Donna Metilde d'Esté. Antonio Lieto da Coreggio fece il presente quadro per sua divozione. Anno 1517.*

begrined with smoke and nearly obliterated, it scarcely shews more than the ruins of its former grandeur.

Of Coreggio's best oil-pictures, Italy has been deprived by purchase or by spoil. Dresden possesses the celebrated Night or rather Dawn, the Magdalen reading, and a few more of less excellence, or less authentic character. The two allegoric pictures, called Leda and Danaë, once in the possession of Queen Christina, migrated to France, and with the picture of Io, were mangled or destroyed by bigotry. A duplicate of the Io, and a Rape of Ganymede, are at Vienna. Spain possesses Christ praying in the Garden, and Mercury teaching Cupid to read in the presence of Venus. To the Sposalizio of St. Catharine, which France possessed before, the spoils of the revolution have added the St. Jerome with the Magdalen, the Madonna della Scudella, the Descent from the Cross, and the Martyrdom of St. Placido, from Parma.

Coreggio was one of the four great luminaries of the art at its supreme establishment in the sixteenth century. He established harmony on light and shade. The bland central light of a globe, imperceptibly gliding through lucid demi-tints into rich reflected shades, is the element of his style, and equally pervades his works, from the vastness of his cupolas to the smallest of his oil-pictures. This inspires his figures with grace; to this their grace is subordinate: the most appropriate, the most elegant attitudes were adopted, rejected, perhaps sacrificed to the most awkward ones, in compliance with this imperious principle. The soft transitions from the convex to the concave line, which connect power with lightness, form the style of his design. He is the master of that fore-shortening, which the Italians distinguish by the name of 'di sotto 'in su,' and the father of Machinists. Mellow like Giorgione's, and often true like Titian's, his colour has a suavity, and a breadth superior to either. F.

BALDASSARE ALLOISI, called GALANINO.

DIED 1638, AGED 60.

This artist received his education in the celebrated school of the Caracci, and in all his compositions retained the style of his master: he had naturally a melancholy turn of mind, and was of a retired and solitary disposition; which made him avoid the conversation of his friends, and devote himself to the study of his art.

But, by this conduct, he rendered himself so necessitous, that he was compelled to paint portraits, to procure a subsistence. However, in this branch of painting his success was astonishing, and he grew into the highest esteem, not only for the resemblance visible at the first sight, and the beauty of his colouring, but also for a new and unusual boldness of manner, by which his portraits seemed absolutely to breathe.

None of his contemporaries could enter into competition with him; and the Italian writers place him in the same rank of merit with Vandyck. He was born at Bologna in 1578.

ALESSANDRO ALLORI, called BRONZINO.

DIED 1607, AGED 72.

He was born at Florence, in 1535, and was the disciple of Agnolo Bronzino, a distinguished painter, who educated him with all the tenderness of a parent; Allori having been deprived of his own father, when he was but five years old. He was very studious, and applied himself diligently, not only to imitate the manner of his master, but the different manners of those masters who were in the greatest reputation.

When he commenced painter, his first work was a Crucifixion, intended for an altar-piece; in

which he introduced abundance of figures, extremely well grouped and disposed, beautifully coloured and with good expression. But, being much solicited by several of the nobility to paint their portraits, he received deserved applause for every performance in that way, and by that success was induced to appropriate a great deal of his time to that branch of his profession.

Michael Angelo Buonaroti was the master whose works he studied with the greatest attention and pleasure; and he designed a picture of the Last Judgment, after the manner of that great genius, which is still preserved at Rome.

CHRISTOFANO ALLORI, called BRONZINO.

DIED 1621, AGED 44.

He was born at Florence in 1577, the son and disciple of Alessandro Allori; and, for some time, he followed the manner of that master; but afterwards studying design from the works of Santi di Titi, and colouring from the lively and elegant tints of Cigoli, he formed to himself a manner entirely different from that of Alessandro.

He executed several large designs for altars; yet, he had a particular excellence in painting small pictures, in which he introduced a number of minute figures, so exquisite for correctness of drawing, so round and relieved by the colouring, and touched with so much delicacy, that it seemed surprising how either the hand or the eye could execute them.

He likewise painted portraits, as large as life, with abundance of nature and truth, which were exceedingly valued, not only for the happiness of the expression, but for giving every subject that attitude which seemed most proper and most becoming.

*ALBRECHT ALTORFER.

DIED IN

This painter is called a Swiss by Sandrart, and as such has been claimed by Fuessli after him; both probably were misled by his name, the two first syllables of which are that of the head village of the canton Uri. Better documents since have made him a native and a senator of Ratisbon in Germany.

He less deserves our notice as a painter, than a designer and engraver. His works in wood and metal are as numerous as, in general, remarkable for diminutive size, though neither his conceptions nor forms were puny. The cuts of the Passion, the Jael and Siserah, Pyramus and Thisbe, Judah and Thamar, if we allow for the ignorance of costume in the three last, shew a sensibility of mind, and a boldness of design, which, perhaps, none of his German contemporaries can boast. He is one of those whom the French call Little Masters; his dates from 1500 to 1531.

F.

**NICOLO ALUNNO.

FLOURISHED ABOUT 1492, WORKED STILL 1505.

The eminence of Nicolo Alunno, born at Foligno, is celebrated by Vasari. He painted in distemper, the common mode of painting previous to Pier Vannucci, but with a tint not yet impaired by time. To a novel arrangement of colour, he added expression; his heads speak, though sometimes with vulgarity and caricature. Vasari extols a Pietà in a chapel of the dome, with two angels, 'who,' says he, 'weep so bitterly, that I judge, no other painter, however excellent, could have expressed it much better.'

F.

POMPONIO AMALTEO.

BORN ABOUT 1505, DIED 1576?

Pomponio Amalteo of S. Vito in Friuli, was the son-in-law of Pordenone, and his successor in the Friulense school. His pictures at Friuli and in its neighbourhood are decent. He is mentioned by Vasari and Ridolfi, though they omit many of his works, and among others the five subjects from the Roman History at Belluno in the Notary's-hall. His brother Geronimo would probably have surpassed him in fame as much as he surpassed him in talent, had he not been diverted from the pursuit of the art and turned to commerce, at an early age, by the jealous advice, it is said, of Pomponio himself. His works are few and confined to his native place.

Such is the account which Lanzi gives of P. Amalteo: it cannot easily be reconciled with the following inscription under an historical print, published by Andrea Lucchi; viz. 'Pinxit cenetæ Pomponius Amalteus ætatis suæ anno undevicesimo, nimirum septimo ante mortem. Bernardus Trevisano misertus tanti viri vicem, obscuritatemque nominis qua immerito premebatur, æri incidendum curavit'—and it must be owned that the style of the master even in the print, which is below mediocrity, does not disgrace the praise of the inscription. F.

CHRISTOPHER AMBERGER.

DIED 1550, AGED

This painter was born and lived at Nuremberg, where the most capital of his paintings are preserved, and esteemed; if he was not a disciple of Hans Holbein, he resembles him in his style.

He acquired great reputation by composing the history of Joseph in twelve pictures; and likewise by the portrait of the Emperor Charles V. which that monarch, according to the testimony of Sandrart, accounted equal to any of the portraits of him painted by Titian: and to express his singular approbation of that performance, not only paid the artist three times as much as he expected, but honoured him also with a rich chain of gold, and a medal.

**DOMENICO DEGLI AMBROGI.

LIVED IN 1678.

D. Ambrogi, called 'Menichino del Brizio' from his master, a Bolognese, was a bold and vigorous Frescante in perspective and ornamental architecture, and a copious and delicate figurist in oil painting. F.

**POMPONIO AMIDANO.

LIVED 1595.

Style more than history, traces this artist to the school of Parmigiano; to what degree he succeeded in imitating Francesco is evident from his picture at the 'Madonna del Quartiere,' the first of his works at Parma, and which artists of no vulgar note, have ascribed to Mazzuoli; his style, says Ratti, is noble and broad, sometimes perhaps too flat. F.

OCTAVIO AMIGONI.

DIED 1661, AGED 56.

He was born at Brescia, in 1605, and was a disciple of Antonio Gandino. In several parts of Italy he was much applauded, for some noble compositions; in which his expression, and his taste of design, were very remarkable, and very elegant; most of those compositions being executed with a free, firm, and masterly touch, and with figures as large as life.

JACOPO AMIGONI.

DIED 1752, AGED 77.

Though the compositions of this master are well known in these kingdoms, yet, few particulars relative to his life have been ascertained. It is supposed by many, that he was born at Venice, or in the territory belonging to that republic; that he studied the art of painting for some years at Venice; and afterwards completed himself in his profession at Rome.

The liveliness of his imagination, the readiness of his invention, and the freedom of his hand, soon recommended him to the public esteem; and he readily found encouragement and employment in most of the Courts of Europe. He possessed a very fertile invention; his taste of design was considerably elegant; and the air and turn of some of his figures, in his best compositions, were allowed to have somewhat engaging, natural, and even graceful. He confessedly had many of the accomplishments of a good painter; but although his merit must in many respects be allowed, and his drawing, in particular, is generally correct, yet his colouring is abundantly too cold, too pale, and (as it is termed by the artists) too mealy.

*JUSTUS (JOBST) AMMAN.

DIED 1591, AGED 52.

This artist was born at Zurich in June, 1539. His youth and studies are involved in obscurity; and the first notice we obtain of him is in 1560, when he migrated to Nuremberg, and in designs on wood, paper, and copper, began that career of incessant and persevering exertion which overran all Germany. History, Allegory, Emblem, Science, Trades, Arts, Professions, Rural Sports, Heraldry, Portrait, Fashions, were served in their turns, and often served so well, that the inventions of J. Amman may still be consulted by the artist to advantage. He painted with great brilliancy on glass. His drawings etched with the pen, or washed, have Italian characteristics of style and execution.

F.

**ANGELICA.

FLOURISHED ABOUT 1636.

Such is the name of the female artist, and the date, affixed to the miniatures in the missals of the cathedral at Tarragona.

F.

FRA GIOVANNI ANGELICO DA FIESOLE.

DIED 1445, AGED 68.

He was born at Fiesole, in 1387, and was placed as a disciple with Giotto; though he afterwards became a Dominican Friar, and in that station was as much, if not more, respected for his piety, as for his painting, as it procured him the appellation of Angelico, 'the angelic painter.' Nicholas V. employed him in his chapel, to paint historical subjects in large, and prevailed on him soon after to decorate several books with paintings in miniature, which were well designed and neatly handled.

Indeed, even in his best pictures there were faults, and some of them very gross; which lessen the praise that otherwise they might have deserved: yet he had skill to direct younger artists, and his obliging temper procured him many disciples.

He always painted religious subjects, and was so remarkably humble, that he refused to accept of the archbishopric of Florence.

MICHAEL ANGELO AMERIGI, DA CARAVAGIO.

DIED 1609, AGED 40.

Michelangiolo Amerigi, or Morighi, was born at Caravagio, a village of the Milanese, in 1569. He made his onset in the art at Milan, studied Giorgione at Venice, and finished his course under Giuseppe Cesari, at Rome, in whose works as he found more to reject than to follow, he established a style of his own, in which energy and truth were to recover the rights supplanted by variety and manner. Of this style, the model, or what the Italians call 'il vero,' dictated the forms, from which to deviate, or which to improve, was equally high treason against the art, or matter of derision in the eye of Caravagio. But to forms thus indiscriminately picked from the dregs of the street, he contrived to give energy and interest, by ideal light and shade. So novel a combination, substantiated by powers so decisive, could not fail to draw after it a number of followers: Domenichino and Guido were for some time enchanted by it; it enthralled Guercino; and Manfredi, Valentin, and Gherardo dalle Notti, had little more than inferiority to distinguish them from their master.

The great excellence of Caravagio consisted in truth of colour: he penetrated the substance of the thing before him, whether still life, fruit, flowers or flesh. His tints are few, but true, with little help from cinnabar or azure. Hence Annibale Carracci declared, that he did not paint, but grind flesh. (*Che costui macinava carne.*)

To no painter nature ever set limits with a more decided hand. Darkness gave him light; into his melancholy cell light stole only with a pale reluctant ray, or broke on it as flashes in a stormy night.

Rome possesses few pictures of this great master. There yet remains at the Spada palace, in half figures, a St. Anna with the Virgin by her side, busied in female work: vulgarity discriminates their features; both are dressed in the vulgar Roman dress. Another picture, an altar-piece of entire figures, is our Lady of Loretto, with two Pilgrims, in the church of St. Augustine. What Shakspeare would have called 'a dying ray,' imbrowns rather than illuminates the silent scenery, and consecrates the whole. In the palace of the Borghesi there was the Supper at Emaus; a S. Sebastian in the Campidoglio; and in the Pamphili collection Agar with Ismael dying, and a Fruit-girl. But the master-piece of all his works, the Intombing of Christ, formerly in the Chiesa Nuova, before which the rival altar-pieces of Baroccio, Guido, and Rubens, with all their bloom, their suavity, and colour, remained unobserved; this work, the knot of Caravagio's powers, is now transported to the Louvre. F.

MICHAEL ANGELO, called DI CAMPIDOGGIO.

DIED 1670, AGED 60.

He was born at Rome, in 1610; was particularized by the name of Campidoglio, on account of an office which he held in the Capitol at Rome; and was a disciple of Fioravanti. He had a most happy talent for painting fruit and flowers; and those subjects he designed, and finished, in a style superior to any artist of his time. His objects are well disposed, and judiciously chosen; his pencil is free, and firm; his colouring strong, natural, and extremely agreeable; and by proper masses of light and shadow, his pictures have a charming force and relief.

FILIPPO D'ANGELI, called NAPOLETANO.

DIED 1640, AGED 40.

He was born at Rome, in 1600, and obtained the name of Napoletano, by being carried to Naples when he was very young. At his return to Rome, he studied diligently after the antiques; but forsook that noble school of instruction, before he had made a sufficient progress, and adopted in its stead the manner of a Flemish painter called Mozzo (or Stump), because, having lost his right hand, he used the pencil with his left.

He was always most pleased with those subjects which admitted of a great number of figures; and he not only grouped and disposed them with judgment, but he generally gave every figure its proper action and attitude.

His favourite subjects were battles, but he likewise painted landscapes in a very agreeable style; and frequently he painted the views of public buildings, porticoes, and the areas before them crowded with people, at different sports or entertainments; and in those designs he was correct, distributing the figures with propriety and elegance.

SOPHONISBA ANGOSCIOLA, or ANGUSSOLA.

DIED 1626, AGED 93.

She was born at Cremona, in * 1533, of a very distinguished family. The first instructor of this eminent paintress was Bernardini Campo of Cremona; but she learned colouring and perspective from Bernardo Gatti, called Soiaro.

One of her first performances was the portrait of her father, placed between his two children, with such strong characters of life and nature, with a pencil so free and firm, and so lively a turn of colour, that her work was universally applauded, and she was acknowledged an incomparable painter of portraits. Through every part of Italy she is distinguished by no other name than that of Sophonisba.

But although portraits engrossed the greatest part of her time, yet she designed several historical subjects, with figures of a small size, touched with abundance of spirit, and with attitudes easy, natural, and graceful.

By continual application to her profession she lost her sight; and it is recorded that Vandyck, having had an opportunity of conversing with Sophonisba, used to say, that he received more beneficial knowledge of the true principles of his art from one blind woman, than by studying all the works of the greatest masters of Italy.

At Lord Spencer's, at Wimbledon, there is a portrait of Sophonisba, playing on the harpsichord, painted by herself; an old woman appears as her attendant; and on the picture is written, *Jussu Patris*. And at Wilton, in the Pembroke collection, is the marriage of St. Catharine, painted by Sophonisba.

* The author of the *Museum Florentinum* is guilty of a very remarkable anachronism, in regard to Sophonisba; for he fixes her birth in 1559, in which year it is absolutely impossible she could have been born.

This appears incontestably from Vasari, who tells us, that she painted the portrait of the Queen of Spain, by order of Pope Paul IV. in 1561; and to prove this fact, he inserts the letter which she sent along with the picture to the Pope, and also the Pope's answer, both dated in 1561; Sophonisba's from Madrid the 16th of September, and the Pope's from Rome the 15th of October; at which time, according to the *Museum Florentinum*, she could have been only two years old; if born in 1559.

One of her sisters, named

LUCIA ANGUSCIOLA,

Painted portraits, and gained by her performances a reputation not inferior to Sophonisba, as well in regard to the truth and delicacy of her colouring, as the justness of the resemblance. And another of her sisters, named

EUROPA ANGUSCIOLA,

From her infancy manifested an extraordinary turn for painting, and shewed such taste and elegance in her manner of design, as to procure a degree of applause almost equal to Lucia, or Sophonisba.

PETER VAN ANRAAT.

BORN ABOUT THE YEAR 1635.

The native city of this master is not known; but, if the merit of his works be considered, it should seem unaccountable, that so few incidents of his life are found recorded. Houbraken mentions a very capital picture of this artist, of which the subject is the Last Judgment. It contains a multitude of figures, well designed, correct in the outline, and penciled in a bold and free manner.

****GIO. ANDREA ANSALDO.**

B. 1584—† 1638.

This self-taught artist was a native of Voltri in the Genovese, and the dreaded competitor of Giulio Benso in perspective, by whom, in a quarrel arising from a contest of superiority, he was wounded; and a similar attack was made on him some years afterwards by an unknown hand. Whoever contemplates the beautiful remains of his Cupola, at the Nunziata, will own his power in a branch of art, which is in painting, what the formation of a colossus is in sculpture. Of his numerous frescoes in private houses and churches, those in the palace Spinola, at S. Pier d'Arena, deserve most admiration. S. Thomas baptising three Kings in a Temple, is considered as the best of his oil-pictures; vigorous design, grandeur of decoration, and suavity of colour, equally distinguish it. Such was Ansaldo's general character, as to what he possessed of his own; sometimes he adopted something of Venetian, especially Paolo's principles. F.

****MICHELANGIOLO ANSELMi, surnamed M. A. OF LUCCA.**

DIED 1554, AGED 63?

M. A. Anselmi, a Parmesan by extraction, was born at Lucca, as Ratti supposes, 1491. He went young to Siena and studied under Sodoma; the only work which he left there, the altarpiece of Monte-Giusta, totally differs in style from those which he executed afterwards at Parma, founded on the principles of Coreggio.

When Coreggio, in 1522, undertook to paint the Cupola and the Tribuna of the Duomo, Anselmi with Rondani and Parmigiano, was selected to paint the adjoining chapels, a choice which, though the work was not executed, proves the public opinion of his powers. In imitation of Coreggio, he subordinated composition to mass and harmony. The church of St. Stefano exhibits his most genial, the Steccata, the most ample, of his performances. F.

JOHN ANTIQUUS.

DIED 1750, AGED 48.

He was born at Groeningen, in 1702; and when he had been for some years instructed in the art of painting on glass, he continued to practise in that way, till he was twenty years of

age. But, being desirous to learn the art of painting in oil, he placed himself under the direction of John Wassenburgh, an able artist, with whom he continued only two years, then went through France to Italy, and remained at Florence in the service of the Grand Duke for six years.

During his residence at that court, he painted a large composition of the Fall of the Giants. The sketch of it is still preserved in the Florentine Academy.

By permission of his patron, he made several journeys to Rome, where he became intimate with Trevisani, Bianchi, and Sebastian Conca.

His manner of design is good; he painted with great ease and readiness; he coloured agreeably; and had acquired in the Roman school that elegance of taste, which is discerned in all his compositions.

ANTONELLO DA MESSINA.

DIED 1475, AGED 49.

He was born at Messina, in 1426, and was the first of the Italian masters who understood the art of painting in oil; having had that secret communicated to him by John van Eyck, of Bruges.

Some of the pictures of Van Eyck, exquisitely finished, having been brought from Flanders, to Alphonso I. King of Naples, were beheld with astonishment; and particularly by Antonello, who was so strongly affected by the wonderful effects produced by the new discovery, that he immediately determined to visit Flanders, and learn, if possible, an art that appeared so extraordinary.

He went; and recommended himself so effectually to Van Eyck, by his affability and ingenuity, as well as by a present of some fine Italian designs, that Van Eyck unveiled to him the whole mystery; and Antonello, in a short time, became almost as eminent as his instructor.

From a principle of gratitude, he continued in Flanders as long as Van Eyck lived; but, after his death, Antonello settled at Venice, where he painted several pictures in oil that gained him general approbation.

He communicated the secret to a painter, named Domenico, from whom Andrea del Castagno afterwards obtained the knowledge of it; and from him, the art of painting in oil gradually became known, and generally practised through all Italy.

JACOB APPEL.

DIED 1751, AGED 71.

Jacob Appel, a native of Amsterdam, was a pupil of Vander Plaas, and acquired reputation by many a decent performance in landscape, portrait, and history. F.

BARENT APPELMAN.

DIED 1686, AGED 46.

He was born at the Hague, in 1640, and proved very excellent in painting landscapes. The scenes of his pictures were taken from the charming views about Rome, Frescati, and other parts of Italy, which recommended his works to persons of the best taste; but his figures were indifferent.

For some years he was employed by the Prince of Orange: and in the palace of Soesdyk, there is a large hall ornamented with landscapes of this master's hand, designed in an elegant taste, finely penciled, and well coloured; and also in the same hall are several portraits of his painting, which are exceedingly admired.

Sometimes he assisted John de Baan, a very famous painter, in the portrait style; and whenever a landscape was to be introduced in any of de Baan's pictures as a back ground, it was always painted by Appelman.

** POMPEO DELL' AQUILA.

Pompeo dell' Aquila, who flourished in the sixteenth century, though passed over in silence by the writers of his own time, is mentioned by Orlandi, who saw many of his works at Aquila, as a finished artist, a sweet colourist, and a great master of fresco. His Burial of Christ, at S. Spirito in Sassia, at Rome, is a work of eminence. F.

** CESARE ARBASIA.

— † 1614 ?

Cesare Arbasia, of Saluzzo, was an imitator of Lionardo da Vinci. Palomino supposes him Lionardo's scholar ; if, as Lanzi says, he was the contemporary of Scipione Crispi, who flourished about 1592, the date is decisive against the Spaniard. He lived some time at Rome, and taught in the academy of St. Luke, not without praise. At the Benedictines of Savigliano, he painted the cieling and some other frescos in the town-house of Saluzzo ; esteemed and pensioned 1601 by his Court. F.

** GIUSEPPE ARCIMBOLDI.

DIED AGED 60, 1593.

G. Arcimboldi, a Milanese, though portrait painter to the Emperors Maximilian and Rodolph, owes the remembrance of his name more to the whimsical talent, which he possessed in common with Gio. da Monte, of giving to vegetable or inanimate substance at a distance the form of human figures : when on a nearer approach, Flora dissolved into a compound of varied foliage and flowers, and Vertumnus melted into fruits and leaves. Nor was their pencil content with the metamorphoses of mythology, they personified conceptions of their own : the Kitchen received head and limbs from a mass of ladles, pots and kettles ; and Agriculture emerged from plow-shares, sieves, and other rural tools. F.

CÆSARE ARETUSI.

FLOURISHED IN 1590.

He was born at Bologna, where he learned the art of painting, and studied the works of Bagnacavallo ; but he made himself truly eminent, by the admirable copies which he painted after the historical compositions of the most celebrated masters. And, although his invention was not very fertile, yet as a portrait-painter he had singular merit, and found sufficient employment in the Courts of the Italian Princes ; particularly at the Courts of the Dukes of Parma and Ferrara, where he obtained considerable emoluments and honours.

The portraits which he painted were extremely in the style of Coreggio, with whose pencil and touch he became so intimately acquainted, by examining his works with a curious and critical observation, that he copied them with incredible exactness ; and many of those copies, painted by Aretusi, have been deemed undoubted originals of Coreggio.

ARETINO. Vid. SPINELLO.

JAMES ANTHONY ARLAUD.

DIED 1743, AGED 75.

He was born at Geneva in 1668, and painted in miniature with good success ; and by the

delicacy of his works, he obtained the favour of the Duke of Orleans, who chose him for an instructor in the art of painting, and gave him an apartment at St. Cloud, that he might be with him more frequently.

This master was likewise highly favoured by the Princess Palatine, the Duke's mother, who presented him with her own picture set with diamonds; and also gave him recommendatory letters to the Court of Great Britain, particularly to the Princess of Wales, afterwards Queen Caroline. Her portrait was universally admired, and celebrated by several of the poets; and, at his return to Paris, he was loaded with presents, among which were many medals of gold.

His master-piece was an imitation of an admirable bas-relief, carved in marble by Michael Angelo Buonaroti, representing the story of Jupiter and Leda*. Arlaud imitated it so exquisitely, with a tint of colour so exactly similar to the marble, and with such correctness in every part, that when they were both placed together, it was scarcely possible to distinguish the marble from the painting, even by the nicest inspection. The Duke de la Force purchased it from the painter, at so large a price as twelve thousand livres, though it was afterwards sold for a less sum.

JAQUES D'ARTOIS.

DIED 1665, AGED 52.

He was born at Brussels, in 1613; and having been carefully instructed in the art of painting by Wildens, (as some authors imagine) he perfected himself by a studious observation of nature.

His landscapes have an agreeable solemnity, by the disposition of his trees, and the breaking of his grounds; the distances are well observed, and die away perspectively, with a bluish distance of remote hills; and his figures are properly and very judiciously placed. His pencil is soft, his touch light and free, particularly in the leafing of his trees; and there is generally a pleasing harmony in the whole. It is said that Teniers either painted or retouched the figures of his landscapes.

He is remarkable for always ornamenting the stems of his trees with moss, ivy, or other plants, the extremities of which are often loosely hanging down. His pictures are coloured with a force resembling those of Titian, except that sometimes they are a little too dark.

EDMUND ASHFIELD.

DIED AGED

This painter was born in England, and became the disciple of Michael Wright. But although he was capable of painting in oil, he for the most part accustomed himself to paint portraits in crayon; having discovered a method of producing a variety of tints in that manner of colouring, which answered every complexion, and gave roundness and strength to his heads.

His works are much prized, and some of them were so highly wrought, as to be purchased at ten pounds apiece. He was the instructor of Lutterel, who arrived at a degree of perfection in crayon-painting superior to his master.

AMICO ASPERTINO.

DIED 1572, AGED 78.

This master was born at Bologna, in 1494, and learned the art of painting from Francesco Francia. Through Italy he was distinguished by the name of Amico da due Penelli; because,

* I have permitted this story to remain from courtesy to custom; it has been told by Fuessli too. But we know no other Leda of Michael Angelo than the celebrated one which he painted for the Duke of Ferrara, in distemper, which afterwards went to France, and was destroyed there by bigotry. F.

when he painted, he used both hands with equal dexterity, laying on the light colours with the one, and the dark with the other.

His pictures had a good effect, being painted with a strong body of colours, with a free touch, and in a grand style; but this description can only suit some of his best performances; for his imagination was, at particular times, whimsical, wild, and extravagant; and whatever subjects he designed, when his mind had a wrong turn, were unworthy of being compared with those which he composed and finished when his thoughts were sedate and undisturbed.

** GUIDO ASPERTINO.

WORKED 1491.

Mastro Amico, as Vasari rather ludicrously styles him, had an elder brother Guido, whom he makes the pupil of Ercole di Ferrara, and with more probability than Malvasia, who places him with his brother, the pretended pupil of Francia; neither the date of Guido's master-piece, a Crucifixion under the portico of S. Pietro, at Bologna, nor its style, admits of such a supposition. He died, a victim to relentless application, publicly lamented, in his thirty-fifth year. F.

HANS ASPER.

DIED 1571, AGED 72.

He was a native of Zurich, and painted portraits with so much life, nature, and character, that his reputation was little inferior to that of Holbein.

His drawings in water-colours, of birds, fishes, dead game, and flowers, though done with great simplicity and freedom, are nearly deceptions. He is said to have furnished the designs for Conrad Gessner's *Historia Animalium*; nor was he ignorant of historic composition. Many of Rodolph Meyer's etchings for Murer's *Helvetia Sancta* were drawn from his originals. To record his merit, a medal was struck, with his head, name, and age, in front; and on the reverse, a death's skull, with a moral sentence in rhyme. That he should have been suffered, after such a pledge of public esteem, to live and die in indigence, is not easily accounted for. F.

JOHN ASSELYN, called CRABBTJE.

DIED 1660, AGED 50.

He was born at Antwerp, in 1610, and was a disciple of Esaias Vandervelde; and under the guidance of so able a master, he became an excellent painter of landscape. His companions nick-named him Crabbetje, from a crooked turn in his fingers and his hand, which caused him to hold his palette with some degree of awkwardness. And yet, by the lightness, freedom, and spirit of his touch, it could not be supposed that his hand could have the smallest imperfection.

He was one of the first Flemish painters who adopted the clean and bright manner of landscape-painting. He studied after nature in the country about Rome, improving his taste by the delightful situations of towns, villas, antiquities, figures, and animals, which he sketched upon paper, to make a proper use of them in his designs. In the style of his landscape he chose particularly to imitate Claude Lorraine; but, in other parts of his painting, he seemed fond of making Bamboccio his model.

He enriched his landscapes with the vestiges of noble buildings, and the views of such seats as he observed to be beautiful, by their situation or construction. His colouring is extremely bright and clear; his skies are warm; his touch is free and firm; his figures and animals are well drawn, and judiciously disposed; and his pictures justly merit the approbation which they have always received.

** GIOV. BATISTA AVERARA.

DIED 1548.

Gio. Batista Averara, of Bergamo, who died young towards the middle of the sixteenth century, aspired at Tizianesque excellence in the suavity of his tints, in the design of infant bodies, and a natural style of landscape; that he was master of fresco, is evident from what remains of him at Bergamo. F.

B.

JOHN DE BAAN.

This native of Haerlem was a good imitator of Vandyck. He was invited to England, and painted Charles II., his Queen, and many of his nobles. De Baan resided at the Hague, and had a son, Jacob de Baan, who perhaps would have surpassed the father, had he not been swept away by excesses, in his twenty-seventh year; he went to England in the train of William the Third, but died in Italy. F.

THEODORE DIRK BABEUR, or BABUREN.

DIED AGED .

The manner of painting which this master generally practised, was with figures as large as life; and most of his pictures represent the figures at half-length. He had a free and a firm pencil; his drawing is tolerably correct, and his colouring strong; but it is not very pleasing to the eye, by a yellowish brown tint that predominates through the whole.

His expression is but indifferent in any characters, except those that are mirthful; and in some of those he hath imitated ungraceful nature with tolerable exactness and success. Most of his pictures represent philosophers, players at cards, or persons performing on musical instruments, in which his drawing is far preferable to his colouring.

Houbraken says, that he sometimes painted perspectives in the manner of Neefs; but other authors are silent in regard to any of his attempts in that style. Perhaps there might have been another painter of the same name, whose subjects were similar to those of Neefs. But to judge of Babeur by those pictures to which he has affixed his name, his touch and handling seem to be very opposite to the manner of penciling and finishing requisite for such delicate works as rendered Neefs so deservedly famous.

BACCICI. Vid. GAULI.

JACOB BACKER.

DIED 1560, AGED 30.

This painter was born at Antwerp, in 1530, and learned the principles of painting from his father, who was an artist very knowing in his profession, though his works were in no great estimation.

After the death of his father, he lived in the house of Jacopo Palermo, a dealer in pictures; who avariciously took care to keep him incessantly employed, and sent his paintings to Paris to be disposed of, where they happened to be exceedingly admired. The judicious were very eager to purchase them; and though the transactor sold them at a very great price, yet the poor artist

was not proportionably rewarded, but continued in the same obscure and depressed condition. His merit, indeed, was universally allowed; but his name, and the narrowness of his circumstances, were as universally unknown.

He had a clean light manner of penciling, and a tint of colour that was extremely agreeable.

JACOB BACKER.

* DIED 1651, AGED 42.

He was born at Harlingen, in 1609, but spent the greatest part of his life at Amsterdam; and by all the writers on this subject, he is mentioned as an extraordinary painter, particularly of portraits, which he executed with strength, spirit, and a graceful resemblance. Of history he was not ignorant.

WILLIAM BACKEREEL, called BACQUERELLI.

DIED AGED

He was born at Antwerp, and was a disciple of Rubens, at the same time that Vandyck was educated in that school.

When each of them quitted that master, and commenced painters, Backeréel was very little inferior to Vandyck, if not nearly his equal. And this may be manifestly seen in the works of the former, which are in the church of the Augustin Monks at Antwerp, where those two great artists painted in competition; and both were praised for their merit in their different ways, but the superiority was never determined in favour either of the one or the other.

He had likewise a good taste for poetry; but, by exercising that talent too freely, in writing satires against the Jesuits, that body of ecclesiastics, who are not more famous for their political than for their persecuting spirit, pursued him with unremitted revenge, till they compelled him to fly from Antwerp; and by that means deprived his own country of such paintings as would have contributed to its perpetual honour.

Descamps mentions Giles Backeréel, his brother, as a good landscape-painter.

Sandrart takes notice, that in his time there were seven or eight painters, who were very eminent, of the name of Backeréel, in Italy and the Low Countries.

LUDOLPH BACKHUYSEN.

DIED 1709, AGED 78.

This eminent master was born at Embden, in 1631, and received his earliest instruction from Albert Van Everdingen; but acquired his principal knowledge by frequenting the painting-rooms of different great masters, and observing their various methods of touching and colouring. One of those masters was Henry Dubbels, whose understanding in his art was very extensive; and he was remarkably communicative of his knowledge to others. From him Backhuysen obtained more real benefit, than from all the painters of his time, either by studying their works, or personally conversing with them.

He had not practised very long when he became the object of general admiration; so that even his drawings were sought after, and several of them were bought up at 100 florins apiece.

It was observed of him, that while he was painting, he would not suffer even his most intimate friends to have access to him, lest his fancy might be disturbed, and the ideas he had formed in his mind might be interrupted.

He studied nature attentively in all her forms; in gales, calms, storms, clouds, rocks, skies,

* According to Descamps, died in 1641, aged 33.

lights, and shadows; and he expressed every subject with so sweet a pencil, and such transparence and lustre, as placed him above all the artists of his time in that style, except the younger Vandervelde, who is deservedly esteemed the first in that manner of painting.

FRANCIS BADENS.

DIED 1603, AGED 32.

He was born at Antwerp, in 1571; and the first rudiments of the art were communicated to him by his father, who was but an ordinary artist. However, he visited Rome, and several parts of Italy, and there formed a good taste of design, and a manner exceedingly pleasing.

When he returned to his own country, his merit procured him great employment, and still greater reputation, and he was usually distinguished by the name of the Italian painter. His touch was light and spirited, and his colouring warm; and he had the honour of being the first who introduced a good taste of colouring among his countrymen.

While his acknowledged merit was rewarded with every public testimony of esteem and applause, unhappily he received an account of the death of his brother, who had been assassinated on a journey; and the intelligence affected him so violently, that it occasioned his own death, to the inexpressible regret of every lover of the art.

ANTONIO BADILE.

DIED 1560, AGED 80.

He was born at Verona, in 1480, and by great study and application acquired a more extensive knowledge of the principles of painting, than any of his predecessors. He was confessedly a most eminent artist; but he derived greater honour from having two such disciples as Paolo Veronese, and Baptista Zelotti, than he did even from the excellence of his own compositions.

SISTO BADALOCCHI, or ROSA SISTO.

DIED AGED

This master, born at Parma, was a disciple of Annibal Caracci, by whose admirable precepts he made an extraordinary progress in a short time, and proved the best designer of any of those who were educated with him in that illustrious school.

He possessed a lively imagination, and a singular readiness of hand; and it was concluded by all who saw his performances, that he would have arrived at a high degree of merit, if he had not died so young as he did, in the very bloom of life, and if he had applied himself with more assiduity to his profession.

He etched, with Lanfranchi, the biblical series of frescoes, by Raphael, in the loggia of the Vatican, and dedicated the work to his master.

BAERSTRAT.

DIED 1687, AGED

Though this master was very eminent, and his works in very good esteem, yet authors are silent as to the place of his nativity, and the year of his birth; but his pictures are easily distinguished by a general brightness diffused through the whole, and particularly in his skies.

His drawing was correct, and his perspective extremely true; he copied every object that he introduced into his compositions from nature, and was exact in his representations of sea-ports, ships of war, or vessels of a smaller size, which he disposed judiciously, and made the whole together produce a very pleasing effect.

His pencil is light and clean, his touch spirited, and his colouring is always transparent.

**CESARE BAGLIONI.

DIED ABOUT 1590.

Cesare Baglioni, or Baglione, of Bologna, was the competitor of Cremonini in ornament, and excelled him and all his predecessors in landscape. The whims which enlivened his allusive decorations, made him a favourite at the court of Parma. The larder he filled with caterers and viands of every kind; the baker glowed before the furnace; he personified the busy hum of females at the washing-tub, or interrupted their labour by droll adventures: scenes, in which he might have remained unequalled, had practice not debauched him to manner, and want of taste made him turn ornament into caricature. F.

**GIOVANNI BAGLIONI.

BORN ABOUT 1573 — 1642.

Giovanni Baglioni, a Roman, acquired the rudiments of art from Francesco Morelli, a Florentine, but formed himself on better masters: feeble in design and expression, he is distinguished by Chiaroscuro, and a colour which approaches that of Cigoli; his praised picture of the Resuscitation of Tabitha, is lost, but his frescos in the Vatican and the Capella Paolina at S. Maria Maggiore, still remain to give an idea of his powers. He lived long, employed and ennobled by Pontiffs and Princes; but owes the perpetuity of his name perhaps more to his *Lives of Painters, Sculptors, and Architects*, than to great technic eminence. F.

DAVID BAILII.

DIED 1638, AGED 54.

A native of Leyden, who painted perspective views and portraits, with correctness and truth. F.

MARIO BALASSI.

* DIED 1667, AGED 63.

He was born at Florence, in 1604, and had for his first instructor Jacopo Ligozzi; but afterwards he successively became the disciple of Roselli and Passignano, though he preferred the manner of the latter to that of his other masters. He accompanied Passignano to Rome, not only to be his assistant in the works which he had undertaken at the command of Urban VIII. but also to improve himself by those incomparable curiosities of sculpture and painting which are preserved in that city.

During his residence there, Don Taddeo Barberini, having observed with what exact precision Balassi, in his touch and expression, imitated the touch and expression of his master, concluded that such a powerful imitative talent would enable him to copy the work of a superior artist with equal exactness: he therefore tried the experiment, by employing him to copy the Transfiguration painted by Raphael, which Balassi executed with most universal applause, and to the surprise of the most skilful persons at Rome.

By the recommendation of Piccolomini he was introduced to the Emperor Ferdinand III. who received him in an honourable manner, and had his portrait painted by him, for which Balassi was nobly rewarded.

The greatest excellence of this master seemed to consist in the imitation of the ancient

* According to the Chronological Tables, died in 1670.

masters; but his own invention, though not despicable, was not on a scale of power to place him among the eminent artists of his time.

HENDRICK VAN BALEN.

DIED 1632, AGED 72.

He was born at Antwerp, in 1560, and was a disciple of Adam Van Oort; but he quitted that master, to acquire a better taste of design and composition, by pursuing his studies at Rome, where he resided for a considerable time. He copied the antiques, he attended to the works of the most memorable modern artists; and at his return to his own country, the visible improvement of his taste recommended him to the favour and esteem of the ablest judges of the art.

He distinguished himself by a good manner of designing, and his works are admitted into the cabinets of the curious, among those of the principal painters. He particularly excelled in the naked, and gave to his figures truth, roundness, and correctness of outline.

Several fine portraits of his hand are at the Hague; among which there is one adorned with allegorical figures of Wisdom and Justice.

All the historical subjects painted by Van Balen have merit. His designs of the Deluge, of Moses striking the Rock, and the drowning of Pharaoh, are grand and noble compositions; Houbraken observes, that Van Balen, with great judgment, hath introduced the Israelites in a clear light in the back ground, but the Egyptians in a strong shadow in the fore ground, which had a very fine effect; the figures being well designed, the attitudes and draperies well chosen, and the number of the figures being very considerable. Of this master's hand also the Judgment of Paris is accounted a masterly performance; in which the figure of Venus is so elegantly designed, so full of life, and so round, that it seems to stand forth from the surface.

The landscapes and back grounds of the pictures composed by Van Balen, were generally painted by the Velvet Brueghel.

Van Balen was the first master of Vandyck.

JOHN VAN BALEN.

BORN IN 1611.

He was born at Antwerp, and derived his knowledge of the art, and his fine taste of drawing and design, from his father Hendrick Van Balen; but, as soon as he had made a competent progress, he travelled to Rome, and lived for several years in that and other cities of Italy. There he acquired a good taste for design, though he was sometimes incorrect; his particular merit was shewn in naked figures of boys, Cupids, nymphs bathing or hunting, of which subjects he painted a considerable number, and he procured both praise and riches by his landscapes and histories.

His pictures were well handled, his trees touched with spirit, and his herbage and verdure looked natural and lively. The carnations of his figures were clear and fresh, his colouring in general was transparent, and the airs of his heads were in the manner of Albano.

LAZARO BALDI.

DIED 1703, AGED 80.

He was born at Pistoia, in the territory of Tuscany, in 1623; from whence he went to Rome, to place himself as a disciple under Pietro da Cortona; and by the excellent instruction of that eminent master, he obtained an elegant style of thinking and composing, a ready management of the pencil, and a beautifully strong tone of colouring.

He was employed by Pope Alexander VII. to paint the gallery at Monte Cavallo; and a chapel in the church of St. John Lateran:

ANTONIO BALESTRA.

DIED 1720, AGED 54.

He was born at Verona, in 1666, and at the age of twenty-one went to Venice, where he entered himself in the school of Antonio Belucci, and continued for three years under his direction; but from thence he visited Bologna and Rome, and at the latter became the disciple of Carlo Maratti.

Under his tuition he made a very great proficiency, and exerted himself for some hours of each day in designing after the antiques, after Raphael, Coreggio, Annibal Caracci, and other admired painters; by which conduct he so effectually confirmed his taste and freedom of hand, that he obtained the prize of merit, in the academy of St. Luke, in the year 1694, when he was only twenty-eight years of age.

In the church of Santa Maria Mater Domini, at Venice, there is one of the most capital performances of Balestra, representing the Nativity of our Saviour. It is designed in a grand style, the composition is excellent, and has a great deal of grace. The heads are peculiarly fine, and the whole has a noble effect, with remarkable harmony. In a chapel belonging to the church of St. Geminiano, in the same city, there is a dead Christ in the arms of the Virgin, painted by this master in a grand taste; and although the composition consists but of a few figures, they are finely designed, and in every part of it there is sufficient merit to claim and justify applause.

PETER BALTEN.

DIED AGED

Balten, whom Descamps places under the year 1540, was born at Antwerp, and became a landscape painter of considerable eminence among the Flemings; in his style and manner resembling Peter Brueghel. His most usual subjects were Fairs, Kermesses, and Conversations, in which his figures were of a small size, but touched with spirit. He painted equally well in water colours and in oil; and was allowed particularly to excel in his drawings.

A very remarkable incident happened to this artist at the Court of the Emperor. That Monarch having engaged Balten to paint a landscape, with a great number of figures, Balten chose for his subject, St. John preaching in the Desert, which afforded him an opportunity of filling his design with a numerous variety of auditors. To every one of them he gave a strong and proper expression of attention to the principal figure; every individual having its eyes directed to the preacher. But the Emperor, from some motive that never was discovered, ordered a monstrous elephant to be painted in the place of the saint; so that the whole auditory seemed then only to express an astonishment at the unwieldy bulk and shape of the animal; nor was the picture ever altered:

By some it was conjectured that the Emperor meant it only as a piece of humour and drollery; by others it was imputed to a contempt for the artist; but by all the ecclesiastics it was ascribed to a contempt for religion.

**NICCOLO BAMBINI.

DIED 1736, AGED 85.

This Venetian, the pupil of Mazzoni and Maratta, had more of the irregularities than the powers of genius. He possessed correctness and even elegance of design sufficient to sub-

stantiate his vast flow of ideas, in oil and fresco, but so well was he convinced of his mediocrity in colour, that he is said to have forbid his pupils to copy his pictures. Sometimes he is all Roman in his taste, sometimes an imitator of *Liberi*, and sometimes appears superior to himself, and is, whenever he suffered his work to be touched by the vigorous pencil of Cassana. F.

*BACCIO BANDINELLI.

DIED 1559, AGED 62.

Baccio Bandinelli, the greatest sculptor of his time, after M. Angiolo, is known as a painter only by his miscarriages in that art. Goaded on by envy, rather than inspired by emulation, he wanted to paint, merely because M. Angiolo did. Nature had refused him an eye for colour, and perseverance to acquire execution and handling. He was a great designer, and his compositions of the Martyrdom of St. Lawrence, and the Massacre of the Innocents, shew exuberance of fancy. In the former, the draped figures that compose the upper range of spectators are equally admirable for simplicity and elegance, whilst the Saint himself, and those around him, exhibit little more than clumsiness, or barefaced contrast. The Massacre of the Innocents, with a display of anatomic prowess, presents a scene, not of terror and pity, but loathsomeness and horror. F.

JOHN BAPTIST MONNOYER.

DIED 1699, AGED 64.

This master was born at Lisle, in 1635, and educated at Antwerp, where he perfected himself in the knowledge of his art, and in his first years was intended for a painter of history; but soon perceiving his predilection for flower-painting, he applied his talents to those subjects, and in that style became one of the greatest masters.

His pictures are not so exquisitely finished as those of Van Huysum, but his composition and colouring are in a bolder style. His flowers have generally a remarkable freedom and looseness, as well in the disposition as in the penciling; together with a tone of colouring that is lively, admirable, and nature itself. The disposition of his objects is surprisingly elegant and beautiful; and in that respect his compositions are easily known, and as easily distinguished from the performances of others.

The Duke of Montague, while Ambassador in France, invited Baptist to England, and employed him, in conjunction with La Fosse and Rousseau, to embellish Montague-House, which is now the British Museum, the repository of many curiosities of nature and art, and the repository also of some of the finest performances of Baptist.

A very celebrated work of this artist is a looking-glass preserved in the Royal Palace at Kensington, which he decorated with a garland of flowers, for Queen Mary II.; and what is very remarkable, her Majesty sat by him during the greatest part of the time he was employed in painting it.

For the Duke of Ormond he painted six pictures of East Indian birds after nature, which were in that nobleman's collection at Kilkenny in Ireland, and are at present in the possession of the author of this book: they are painted in water-colours on vellum, and nothing can be more delicate in the colouring, the penciling, or the spirited expression of every species. He had a son,

ANTHONY BAPTIST,

Who painted flowers, and, in the style and manner of his father, shewed an abundance of merit.

JOHN BAPTIST, GASPARS.

DIED 1691, AGED

He was born at Antwerp, and was a disciple of Thomas Willeborts Boschaert. During the civil war he went to England, and entered into the service of General Lambert; but after the Restoration he was engaged by Sir Peter Lely, to paint the postures and draperies of his portraits, and was distinguished by the name of Lely's Baptist. Kneller also, and Riley, employed him for the same purpose.

He made designs for tapestry, which were accounted good; and his drawing was generally correct. In the hall of St. Bartholomew's Hospital, there is a portrait of King Charles II. painted by this master.

GIORGIO BARBARELLI, called GIORGIONE.

DIED 1511, AGED 34.

Giorgio Barbarelli, generally known by the appellation of Giorgione, from loftiness of figure and gait, or the grandeur that stamps his style, was born at Castelfranco, in Frioul, 1477, and became the scholar of Giovanni Bellini. Even then he dismissed the minuteness which chained his master, and substituted that freedom, that disdainful superiority of handling, which, if it be not the result of manner, is the supreme attainment of execution. Ample outlines, bold foreshortening, dignity, and vivacity of aspect and attitude, breadth of drapery, richness of accompaniment, more natural and softer passages from tint to tint, and forcible effects of chiaroscuro, marked the style of Giorgione. This last, the great want of the Venetian school, had, indeed, already been discovered to Upper Italy, by Lionardo da Vinci. To him, or rather to certain pictures and drawings of his, all unknown to us, Vasari pretends that Giorgione owes his chiaroscuro. This assertion, however, were it not rejected by Boschini, neither the line and forms peculiar to Vinci, nor his system of light and shade, seem to countenance. Gracility and amenity of aspect characterize the lines and fancy of Lionardo; fulness, roundness, those of Giorgione. Fond of a much wider diffusion of shades, and gradually diminishing their mass, the Tuscan drives light to a single point of dazzling splendor. Not so the Venetian; more open, less dark, neither brown nor ferrugineous in his demi-tints, but transparent and true; to tell the whole, he is nearer to Coreggio. I shall not, however, deny, that he might have inspected and profited by the example of Lionardo, the inventor of chiaroscuro; but so as Coreggio did by the foreshortening of Mantegna. His greatest works were in fresco, of which little but the ruins remain. His numerous oil-pictures, by vigorous impasto, and fulness of pencil, still preserve their beauty. Of these, his portraits have every excellence which mind, air, dignity, truth, freshness, and contrast, can confer; he sometimes indulged in ruddy, sanguine tints, but, on the whole, simplicity is their standard. His compositions are few; the most considerable was, perhaps, that of the Tempest allayed, in the School of St. Marco at Venice. Some consider as his master-piece Moses taken from the Nile, and presented to the Daughter of Pharaoh, in the archiepiscopal palace at Milan, in which a certain austerity of tone gives zest to sweetness. F.

BERNARDINO BARBATELLI, called POCCKETTI.

DIED 1612, AGED 70.

He was the disciple of Ridolfo Ghirlandaio at Florence; from whose school he went to Rome, and studied there with such uncommon assiduity, that he was frequently so abstracted, and so

absolutely engrossed by the objects of his contemplations, as to forget the necessary refreshments of sleep and food.

He was excellent in painting every species of animals, fruit, or flowers; and in those subjects not only imitated, but equalled nature. His touch in fresco was free, light, and delicate; and the colouring of his objects inexpressibly true; and, beside his merit in his most usual style of painting, the historical subjects which he designed, from sacred or profane authors, were much esteemed and admired. He was born at Florence, in 1542.

GIOVANNI FRANCESCO BARBIERI, called GUERCINO.

DIED 1666, AGED 76.

Francesco Barbieri, better known by the name of Guercino, was born at Cento, a village subject to Ferrara, in 1590, and learnt the principles of the art from his countrymen Cremonini and Benedetto Gennari. Tradition classes him with the disciples of the Carracci; but neither his age, his habits, nor his style, make it probable that he ever belonged to that school; for of three manners which he successively adopted, it is difficult to say which differs most from its precepts.

The first, and least known, is an imitation of Caravaggio, abrupt with vivid lights, and deep shades, without much study in faces or extremities; flesh of a yellow cast, and little amenity of colour. From this he passed to the second, his best and most valued manner, gradually improving it by observation, and the help of the Venetian, Bolognese, and Roman schools, by connexion with the best scholars of the Carracci, and the friendship of Caravaggio, whose style still forms its basis in bold contrasts of light and shade, but sweetly united; and magically relieved; like Caravaggio, he obliterates the outline, but leaves him far behind in elegance and dignity of feature. His females, insidiously charming, dart a sting from their veiled eyes, though his men generally exhibit little more than what the model could afford; youthful vulgarity, emaciated age.

Emulation, and the desire to share the applause lavished on the suavity of Guido's style, once more tempted him to change, and to adopt a gayer and more open manner: he now attempted gentility, variety of character and expression, and sometimes succeeded. But borrowed successes could not atone for the loss of that poignancy and strength which mark his second period, and stamp him an original.

The few specimens left of Guercino's first manner, are at Bologna and Cento; of the second, are, in general, all he painted at Rome in fresco or in oil, the Aurora in the Villa Ludovisi, the St. Petronilla now in the Louvre, and the Dido in the Spada collection, and of that style is the cupola of the dome in Piacenza; of the third manner, though it bears many traces of the second, the picture of the Circumcision, once at Bologna, now in the Louvre, is the most celebrated. F.

PAULO ANTONIO BARBIERI.

DIED 1640, AGED 44.

He was the brother of Guercino, born at Cento, in 1596; and chose for his subjects fruit, flowers, insects, and animals; which he painted after nature, with a lively tint of colour, with great tenderness of pencil, and a strong character of truth and life.

** DON VICENTE CALDERON DE LA BARCA.

DIED 1794, AGED 32:

This native of Guadalajara was a pupil of Don Francisco Goya, whom he resembles and equals in the vivacity and boldness of his portraits: he painted likewise history; among other subjects the birth of St. Norbert, for one of the Ecclesiastic Colleges at Avila. F.

DIETERICK BARENTSEN.

DIED 1582, AGED 48.

This artist was born at Amsterdam, in 1534; and having received some instruction from his father, who was but an ordinary painter, he travelled to Venice, was admitted into the school of Titian, and became the favourite disciple of that inimitable master.

He continued with Titian for several years; he also painted a portrait of him, which gained him great reputation; and with extraordinary success imitated the touch, the manner, and the style of colouring, peculiar to that accomplished genius.

When he returned to his own country, business crowded in upon him; and every work he finished added still to his credit and honour; but the composition which most effectually established his fame, was the picture representing the Fall of Lucifer, which contained a number of figures, naked, well contrasted, and excellently coloured.

FRANCIS BARLOW.

DIED 1702, AGED

He was born in Lincolnshire, and bred to the profession of painting, under Sheppard, a portrait-painter; but his genius led him entirely to design after nature, birds, fish, and every species of animals, which he drew with great exactness. He understood colouring very imperfectly, which defect was probably occasioned by the unskillfulness of the master who had been his instructor. But it is generally agreed, that if his penciling and colouring had proved equal to the correctness of his design, he might have shewn himself superior to any of his time in those subjects.

**DON SEBASTIAN DE HERRERA BARNUEVO.

B. 1619, † 1671.

Barnuevo of Madrid, one of the principal pupils of Cano in painting and architecture, was instructed in sculpture by his own father Antonio: he was much distinguished, and had the commission of furnishing designs for the triumphal arches, &c. prepared for Dona Maria de Austria. His pictures, equally commended by correctness and colour, are at Madrid, of which we name the Nativity of Christ, at St. Geronimo, and the St. Augustin rapt in Glory, the principal altarpiece at the Recoletos. Of his sculptures, especially of a Christ at the Column, Palomino speaks with respect. In architecture, his taste was the corrupt one of the day. He has engraved several things.

F.

FREDERICK BAROCCIO.

DIED 1612, AGED 84.

He was born at Urbino, in 1528, and was the disciple of Battista Venetiano, by whom he was carefully instructed in the principles of painting, but he derived his knowledge of perspective from his uncle Bartolomeo Genga. Under those preceptors he practised assiduously, till he was in his twentieth year; and he then visited Rome, where he pursued his studies incessantly, and proved one of the most graceful painters of his time.

At his return to his native city Urbino, he painted several pictures which procured him great applause; but the picture of a St. Margaret raised his reputation to the highest pitch, and induced Pope Pius IV. to invite him to Rome, where he employed him in the decorations of his Palace of Belvedere, in conjunction with Federigo Zuccherò.

He excelled equally in history and portrait, but his genius inclined him more particularly to

the painting of religious subjects ; and his works sufficiently evince, that the utmost of his ambition was to imitate Coreggio in his colouring, and Raphael in his manner of designing. But Coreggio has somewhat so natural, so grand, so unaffectedly graceful, that Baroccio was far inferior to him, although perhaps rather more correct in the outlines. It is however, singular, to see colours of such variety coalesce, so sweetly under his pencil, that perhaps no music reaches the ear with purer harmony, than his pictures the eye ; an effect produced, in a great measure, by his attention to chiaroscuro, which he may be said to have introduced to the schools of Lower Italy, and which to obtain he rarely painted any historical figure without having either modelled it in wax, or placed some of his disciples in such attitudes as he wished to represent.

GEORGE BARRET.

DIED 1784, AGED 54.

This artist was born about the year 1728, in the city of Dublin. At a very early period he attended the drawing academy of Mr. West. Of young Barret Nature became the favourite school: the sublime and beautiful scenery of Powerscourt attracted his first attentions ; and there he studied with the most ardent and unremitting solicitude. About this time a premium was offered by the Dublin Society for the best landscape in oil, for which Mr. Barret contended and won. In the year 1762 he visited London, where he soon distinguished himself ; and, the second year after his arrival, gained the premium given by the Society for the Encouragement of Arts, &c. for the best landscape in oil. The establishment of the Royal Academy of Arts, &c. was in a great measure indebted to the efforts of Mr. Barret, who formed the plan, and became one of its members.

He had two decided manners of painting, both with regard to colour and touch ; his first was rather heavy in both, his latter much lighter. Scarcely any painter equalled him in his knowledge or characteristic execution of the details of nature. His attention was chiefly directed to the true colour of English scenery, its richness, dewy freshness, and that peculiar verdure, especially in the vernal months, which is so totally different from the colouring of those masters who have formed themselves on Italian scenery or Italian pictures. This strong desire sometimes tempted him to use colours rich and beautiful when first applied, but which no art could render permanent ; which, in some of his slighter works, prevailed to such a degree as to leave scarcely any traces of the original colouring.

The best pictures in his first manner, are to be found in the houses of the Dukes of Buccleugh and Portland, &c. &c. and those of his latter, in his great work, at Mr. Lock's, at Norbury-Park, Surry, consisting of a large room painted with a continued scene entirely round. The idea in general characterizes the northern part of this country ; and for composition, breadth of effect, truth of colour, and boldness of manner in the execution, has not been equalled by any modern painter. He exerted his powers to the utmost in this work, as he entertained the warmest sense of Mr. Lock's great kindness and friendly patronage. He also painted in water-colours, in which he excelled.

As a man he was remarkably kind and friendly, gentle in manners, with a vast flow of spirits, even to playfulness, and a strong turn to wit and humour. For the last ten years of his life, he was obliged, on account of his health, to retire to Paddington, a little village near London, where he painted (in conjunction with Mr. Gilpin, the celebrated animal-painter) some of his best easel-pictures. He was interred in Paddington church-yard, leaving a widow and nine children.

** MIGUEL BARROSO.

1538, — 1590.

M. Barroso of Consuegra, was probably a disciple of Becerra; whose style he endeavoured to imitate without deviating into manner. 1585, Philip II. associated him with Luis de Caravajal, Romulo Cincinnato, and Pelegrino Tibaldi, in the labours of the Escorial: among the subjects which he treated, the best were a Resurrection of Christ, the Effusion of the Holy Ghost, the Saviour appearing to the Apostles, and Paul preaching: works equally remarkable for correctness of design, richness of composition, and decision of chiaroscuro. Barroso had solid principles in architecture, possessed taste for literature, and an ear for music. He died in the Escorial. F.

** JAMES BARRY.

B. 1740? — 1806.

James Barry was the son of a victualler at Cork; some assert that he had a liberal education, but all agree that for the rudiments of art, he was beholden only to himself; and his proficiency was such, that at the age of nineteen he painted an historic picture for the Exhibition instituted by a Society for the Encouragement of Arts at Dublin, and obtained the premium: this procured him the patronage of Edmund Burke, who sent him to London, and soon after to Italy. On his return, he painted, at Bologna, a figure of Philoctetes in Lemnos, for his reception at the Institute; and soon after his arrival in London, a Venus Anadyomene, and a Hermes inventing the Lyre, perhaps the best conceived and least ill-executed productions of his life. In 1777, his offer to decorate, gratuitously, the grand room of the Society for the Encouragement of Arts, with a series of allegorical pictures, was *accepted**, and he performed the task in about three years, without assistance, in six pictures of considerable magnitude and numerous composition, on the comprehensive subject of the origin and progress of human culture. The artist's own opinion of his work, as he has thought proper to lay it before the public, it is fair to transcribe:—'It will be hard if the benefit of the laws should be withheld from the painter of such a work as that on human culture—which for public interest, and ethical utility of subject, for the castigated purity of Grecian design, for beauty, grace, vigorous effect, and execution, stands so successfully in the view and neighbourhood even of the so justly celebrated Orleans Collection; where the efforts of so many and such distinguished heroes of the ancient schools of art are so happily united together, for the advancement of information and national taste†.' Anxious to perpetuate such beauties, but apprehensive of their vanishing under the graver of a mere professional tool-man, the artist resolved to engrave them with his own hand; publish them from his own press; and after the most heroic perseverance, produced a set of prints, though not absolute caricatures of the work, sufficiently ludicrous to glut the wish of his most decided enemy.

Pandora attired in the Celestial Synod, a work of large dimensions, the study of nearly his whole technic life, of which he likewise attempted a print, with a picture or two for the Boydell Gallery, were his last important productions. On matters of art and taste, Barry is known to Antiquaries, and perhaps to the Dilettanti, as a critical and expostulatory writer; and when Professor of Painting to the Royal Academy, he composed and read a course of lectures, still in MS.

* The society voted Mr. Barry a gold medal and two hundred guineas; and ordered the pictures to be exhibited in their great room during two seasons for his benefit, which produced seven hundred pounds clear, the society defraying the whole expense of the exhibition.

† Letter to the Dilettanti Society. At the time the letter was published, the most considerable Italian pictures of the Orleans Collection were exhibited at the Lyceum in the Strand.

That he ever was a pupil of Reynolds, as has been by some one fondly asserted, if not a wilful, is a gross mistake. Introduced to that master before he went abroad, he returned to revile the artist and to insult the man, and reserved the paltry palinody of his past conduct for the latest period of the President's life.

It is singular that in estimating Barry's styles, it should on the first glance, and on examination, bear such a resemblance to that of Giuseppe Cesari, a man whom he had the audacity to call 'a reptile *,' that it might almost be taken for an imitation of his manner; though at a fearful distance, and with the aggravation of less justice done to a plan as much superior to that of the Cavalier d'Arpino in the Capitol, as the concerns of all mankind excel those of a particular race.

F.

BARTOËT. Vid. FLAMEEL.

BARTOLOMEO. Vid. BREENBERG.

POMPEO BATTONI.

DIED 1787, AGED 79.

He was of the Florentine school, born at Lucca, in 1702. He was not a very learned artist, nor did he supply his want of knowledge by deep reflection. His works do not bear the appearance of an attentive study of the antique, or of the works of Raphael and the other great masters of Italy: but nature seemed to have destined him for a painter, and he followed her impulse. He was not wanting either in his delineation of character, in accuracy, or in pleasing representation; and if he had not a grand conception, he at least knew how to describe well what he had conceived. He would have been, in any age, reckoned a very estimable painter: at the time in which he lived, he certainly shone conspicuously. His name is known throughout Europe, and his works are every where in estimation. Mengs, who was a more learned man, was his rival: but, less favoured by nature, if he enjoyed a higher reputation, he owed it less perhaps to any real superiority than to the commendations of Winckelman.

JOHN WILLIAM BAUR.

DIED 1640, AGED 30.

He was born at Strasburg, in 1610, and was a disciple of Frederick Brendel. He had an enlarged capacity, but the liveliness of his imagination hindered him from studying nature, or the antique, in such a manner as to divest himself of his German taste, though he went to Rome to improve himself in the art.

In Italy, he applied himself entirely to architecture, as far as it might contribute to the enrichment of his landscapes, which were his favourite subjects; and for his scenes and situations he studied after the rich prospects about Frascati and Tivoli, which could afford him the most delightful sites, views, and incidents.

He was fond of introducing into his designs, battles, marchings of the army, skirmishes, and processions; but although he resided for a considerable length of time in and about Naples and Rome, he never arrived at a grandeur of design; nor could ever express the naked but indifferently. It must however be said in his commendation, that his pencil was light, his composition good, and his dispositions eminently picturesque.

He painted with great success in water-colours on vellum, and etched from his own designs the *Metamorphoses* of Ovid.

* See 'Account of a Series of Pictures,' page 177, and 'Anecdotes of Painting,' &c. &c. by E. Edwards; article, BARRY.

F.

MARY BEAL.

DIED 1697, AGED 65.

She was born in Suffolk, in 1632, and had for her instructor in the art of painting, Sir Peter Lely. She drew after the life, and proved very little inferior to any of her contemporaries.

Her colouring was clear and strong, with a great look of nature, and she worked with a good body of colours. She had applied herself to copy some pictures of the Italian masters, which she procured from the cabinets of noblemen, and also from the collection of Sir Peter, by which her taste and her pencil were much improved, and her portraits had a great deal of the Italian air and style. She was amiable in her conduct, and exceedingly assiduous in her profession; and had the happiness to live in universal esteem, and to receive all possible encouragement.

DOMENICO BECCAFUMI, called MECHERINO.

DIED 1549, AGED 65.

He was born at Siena, in 1484, and at first was a disciple of an ordinary painter called Capanna; but afterwards received instructions (as some writers affirm) from Pietro Perugino.

The more he advanced in the knowledge of his art, he the more evidently perceived that he only lost his time by continuing at Siena; and the universal applause given to the works of Raphael, and Michael Angelo Buonaroti, excited in him an eager ambition to see them. He therefore travelled from his native city to Rome, to study the works of those celebrated masters; and spent two years in close application, exerting himself not only to copy their works with careful exactness, but also in designing the most curious antique statues and edifices.

When his genius had been, by that course of study, happily improved, and his hand well formed, he returned to Siena, where he was immediately engaged in several considerable works, not only in oil, but also in distemper and fresco, which procured him reputation and honour. He had a fine invention; his taste of design was truly elegant; his expression was commendably good; and his tone of colouring beautiful, though somewhat too red.

A great number of the works of this master, in fresco, oil, and distemper, are particularly described by Vasari, tom. i. page 373.

* GASPAR BECERRA.

BORN 1520, † 1570.

Gaspar Becerra, of Baiza, in Andalusia, studied in Italy the works of Michaelangiolo, whose forms he introduced to the Spanish school, with a suitable tone of colour. He seems, however, to have been chiefly employed as a sculptor; though, if tradition be serious, he owed the brilliancy of his success in that art, and the patronage of Isabella de Valois, more to a knack at dreaming, than to the beauty or energy of his style. F.

DAVID BEEK.

DIED 1656, AGED 35.

He was born at Arnheim, in Guelderland, in 1621, and became a disciple of Vandyck; from whom he acquired a fine manner of penciling, and that sweet style of colouring which is peculiar to that great master, and to all the disciples trained up under his direction. He possessed, besides, that freedom of hand and readiness, or rather rapidity of execution, for which Vandyck was so remarkably famous; and King Charles the First, when he observed the expeditious manner of

Beek's painting, was so exceedingly surprised, that he told him, it was his opinion he could paint if he was riding post.

He was appointed portrait-painter and chamberlain to Queen Christina of Sweden; and, by her recommendation, most of the illustrious persons in Europe sat to him for their pictures.

He was agreeable, handsome, and polite, and lived in the highest favour with his royal mistress; but having an earnest desire to visit his friends in Holland, and leaving the Court of Sweden much against the Queen's inclination, she apprehended that he intended never to return; and, as he died soon after at the Hague, it was strongly and generally suspected that he was poisoned.

A very singular adventure happened to this painter, as he travelled through Germany, which seems not unworthy of being recited.

He was suddenly and violently taken ill at the inn where he lodged, and was laid out as a corpse, seeming to all appearance quite dead. His valets expressed the strongest marks of grief for the loss of their master; and while they sat beside his bed, they drank very freely, by way of consolation.

At last one of them, who grew much intoxicated, said to his companions, Our master was fond of his glass while he was alive; and out of gratitude, let us give him a glass now he is dead. As the rest of the servants assented to the proposal, he raised up the head of his master, and endeavoured to pour some of the liquor into his mouth. By the fragrance of the wine, or probably by a small quantity that imperceptibly got down his throat, Beek opened his eyes; and the servant being excessively drunk, and forgetting that his master was considered as dead, compelled him to swallow what wine remained in the glass.

The painter gradually revived, and by proper management and care recovered perfectly, and escaped an interment.

How highly the works of this master were esteemed, may appear, from the many marks of distinction and honour which were shewn him; for he received from different Princes, as an acknowledgment of his singular merit, nine gold chains, and several medals of gold of a large size.

CORNELIUS BEGA.

DIED 1664, AGED 44.

He was born at Haerlem, in 1620, and was the disciple of Adrian Ostade. If he did not equal his master, he was at least the best of his disciples.

He set out in his profession with credit, and proceeded in it for some years with sufficient success; but he grew too fond of a dissipated life, and at last his morals were so depraved, that his father, after many ineffectual remonstrances, disowned him. For which reason he cast off his father's name, which was Begeyn, and assumed that of Bega; his early pictures being marked with the former, and his latter works with the other.

He had a fine pencil, and a transparent colour; his performances are placed among the works of the best artists.

He took the plague from a woman with whom he was deeply enamoured; and he shewed so much sincerity of affection, that, notwithstanding the exhortations of all his friends and physicians, he would attend her to the last moments of her life, and imbibed from her the same fatal distemper, of which he died in a few days after her.

ABRAHAM BEGEYN.

BORN IN 1650.

Neither Houbraken nor Sandrart have mentioned any thing relative to the master under whom Begeyn was instructed in the art of painting; but after he had made a competent progress, he studied perspective and architecture, to qualify himself more effectually for his profession, and perfected himself in the knowledge of both.

His reputation procured him an invitation to the Prussian Court, where he became principal painter to the King, and was directed to paint the views of the Royal Palaces, and the most agreeable prospects of that country; and he likewise finished several large designs for the decoration of the grand salons and galleries at Berlin.

His figures and animals are, in general, well designed and pleasingly coloured, touched with great freedom, and much in the manner of Berchem. Some capital pictures of this master are to be seen at the Hague, which are very highly esteemed; they are landscapes, with views of rivers, ruins, and pieces of architecture, enriched with figures and a variety of animals, finished in a masterly manner.

JOACHIM FRANCIS BEISCH.

DIED 1748, AGED 83.

He was born at Ravensburg, in Swabia, in 1665, and was taught the first rudiments of the art by his father, who practised painting only for his amusement, and explained to his son the principles of it.

By an assiduous practice for some years, he at last proved a good artist, and was employed at the Court of Munich, to paint the battles which the Elector Maximilian Emanuel had fought in Hungary.

While the Elector was absent on some of his expeditions, Beisch embraced that opportunity to visit Italy, and took the most effectual methods for his improvement, by studying and copying those celebrated spots which have always claimed general admiration.

He had three different manners: his first, before his journey to Italy, was true, but too dark; his second had more clearness, and more truth; and his last, still more clear, was likewise weaker than all.

The scenes of his landscapes are agreeably chosen, and very picturesque; his touch is light, tender, and full of spirit; and his style of composition frequently resembled that of Gaspar Poussin, or Salvator Rosa.

GIOVANNI BATTISTA BERNASCHI, or BENASCHI, or BEINASCHI.

DIED 1688, AGED 54.

This master was a Piedmontese, born in 1634, who studied in Rome, under the direction of Pietro del Po; and some authors affirm, that he was afterwards the disciple of Lanfranc. It is certain that he was peculiarly fond of the works of Lanfranc, and devoted his whole thought and application to design after them, and to copy them; till at last he became so thoroughly acquainted with the style, manner, and touch of that bold machinist, that many of the pictures of Benaschi are, at this day, taken for the work of Lanfranc's own hand.

He was an admirable designer: his lively invention furnished him with a surprising variety; he was master of that kind of fore-shortening which the Italians style 'di sotto in su.' His works abound in the cupolas and cielings of Naples, and at Naples he was dubbed a Knight.

BELLEVOIS.

DIED 1684, AGED

Except the description and commendation of the works of this artist, I find nothing mentioned by the writers on this subject, relative to the place of his birth, his education, or the year of his nativity; but he is known as a good painter of sea-pieces.

GIACOPO BELLINI.

DIED 1470, AGED

He was born at Venice, and learned the art of painting from Gentile da Fabrino; but he proved no extraordinary artist. The secret of painting in oil was communicated to him by Domenico and Andrea del Castagno; and that important discovery he explained to his sons Gentile and Giovanni, who had sufficient skill to apply it in such a manner, as to make them considerable in their time, and memorable by posterity.

The reputation of this ancient master was established by the portraits he painted of Cornaro, and of the Queen of Cyprus.

GENTILE BELLINI.

DIED 1501, AGED 80.

He was the eldest son of Giacoпо Bellini, born at Venice, in 1421; and instructed by his father in the art of painting in distemper as well as in oil. He was accounted the most knowing of any artist in his time, and was employed by the Doge to paint the hall of the Great Council; and for others of the Nobility he executed several noble works.

His reputation was at that time so extensive, that it reached the * Ottoman Court; and the Emperor Mahomet II. having seen some of his performances, invited him to Constantinople, received him with great respect, sat to him for his portrait, and engaged him there for some time, giving him many rich presents, and many marks of his regard.

But the Emperor having ordered the head of a slave to be cut off before the face of Gentile, to convince him of an incorrectness in a picture of the Decollation of St. John, he was so affected, so terrified at the sight, that he never enjoyed peace of mind till he obtained leave to return to his own country.

Mahomet, to do him honour, put a gold chain about his neck, and wrote to the Senate of Venice in his favour, which at his return procured him a pension for life, and the honourable distinction of the order of St. Mark.

Vasari mentions a sea-fight, painted by this master, which had extraordinary merit, in the variety of the figures, the truth of the expressions, the great propriety of the attitudes, the perspective distances of the vessels, and the grandeur of the composition.

* De Piles and other writers represent the transaction of Gentile at Constantinople, agreeable to what is related above; but Vasari says that Mahomet II. had seen some of the works of Giovanni Bellini, which he admired exceedingly, and desired that the painter of those pictures might be sent to him from Venice; but that the Senate prevailed on Gentile to go instead of Giovanni, as he was then engaged in a large work, and the Doge was unwilling to deprive his country of so famous an artist; Giovanni being esteemed the best painter, not only of his own family, who were all painters, but the ablest artist of his time. The circumstance of beheading the slave is not mentioned by Vasari, as far as I have observed.

GIOVANNI BELLINI.

DIED 1512, AGED 90.

He was born at Venice, in 1422, the son of Giacompo, and the brother of Gentile Bellini; but surpassed them both, in every branch of the art; and is accounted the founder of the Venetian school, by introducing the practice of painting in oil, and teaching his disciples to paint after nature.

His manner of designing was but indifferent, and frequently in a bad taste; and before he knew how to manage oil-colours, his painting appeared dry; but afterwards he acquired more softness in his penciling, shewed a much greater propriety of colours, and had somewhat of harmony, though still he retained too much of what appeared dry and hard; but the airs of his heads were in a better taste than those of either Giacompo or Gentile.

The school of Giovanni Bellini produced two memorable disciples, Titian and Giorgione, who brought the art of colouring to its highest perfection; and by observing the works of those famous artists, Bellini improved his own manner very considerably, so that in his latter pictures the colouring is much better, and the airs of his heads are noble, although his design is a little Gothic, and his attitudes not well chosen.

PIETRO BELLOTTI.

DIED 1700, AGED 75.

He was born at Venice, in 1625, and was placed as a disciple with Girolamo Forabosco of that city, from whom he learned the art of colouring. Equal to his master in diligence, but inferior in power, he represented nature with precision and truth; though he has been censured by some as a fac-similist, rather than an imitator of the objects before him. He had a talent for caricature, and was not ignorant of composition. F.

ANTONIO BELLUCCI,

BORN IN 1654,

A painter of the modern Venetian school, combined with energy and breadth much amenity of colour. Of his large works, a Nativity in the church Dell' Ascensione at Venice deserves attention. The figures in the landscapes of Tempesta are frequently by his hand. F.

WILLIAM VAN BEMMEL.

DIED 1703, AGED 73.

He was born at Utrecht, in 1630, and was a disciple of Herman Sachtleven. For the improvement of his taste and knowledge he visited Rome, and sketched every beautiful scene that occurred to him as he travelled, or that pleased his imagination in the neighbourhood of Rome, and particularly about Tivoli, by which means he furnished himself with excellent materials for his future compositions.

His colouring is lively and natural, if not sometimes a little too green; but his figures, and the boats, barges, and other vessels, which he always introduces on the rivers, or stationed near the banks, are well designed, and touched with spirit. His trees, indeed, are somewhat stiff and formal; but in general his pictures have a pleasing effect, as the distances are conducted with judgment, and every part handled in a masterly manner. The lights and shadows of his landscapes are distributed with singular skill, and his skies are usually clear, warm, and natural.

BENEDETTO. Vid. CASTIGLIONE.

* MARCO BENEFIAL.

BORN 1684, DIED 1764.

Marco Benefial of Rome, who considered himself, and perhaps not without reason, as the last support of a falling art, was a man of great talents, though perversely unequal in his performances. His Flagellation at the Stimmate, painted in competition with Muratori, combines Caracciesque forms and colour; the S. Lorenzo and S. Stephano, in the dome of Viterbo, remind us of Domenichino. But contempt, indignation, and at last, indifference, made him contrast the merits of these, and other works, with productions of a far inferior cast, scarcely mediocrity, or washy and undetermined. F.

** LUIGI BENFATTO.

DIED 1611, AGED 60.

Luigi Benfatto, called 'del Friso,' of Verona, by a sister, the nephew, and for many years the inmate, of Paolo Cagliari, followed his style at first with servile submission; by degrees he indulged in more freedom and facility of execution, and at last became little less than a mannerist, especially when he worked to dispatch a shabby commission: his imitation of Paolo is no where so conspicuous as in the church of S. Raffaello, at Venice; elsewhere he resembles Palma. F.

** GIULIO BENSO.

B. ABOUT 1601, † 1668.

G. Benso, the pupil of Paggi, excelled in architecture and perspective; even Colonna and Mitelli admired his performance in the choir of the Nunziata at Genova—a work perhaps for our days too much loaded with ornament: the subject of his choice was the Glorification of our Lady, to which he added some other stories planned with perfect intelligence of what the Italians term 'del sotto in su;' a science then little known to his school, and in which the collateral works of Giovanni and Batista Carloni cannot stand a comparison with his, nor much excel him in composition and colour. Of the few oil-pictures painted by him at Genova, that of S. Domenico is one of the best, and reminds us more of the Bolognese than the Ligurian school. F.

JOHN VANDER BENT.

DIED 1690, AGED 40.

He was born at Amsterdam, in 1650, and at first was a disciple of Adrian Vandervelde, but afterwards of Philip Wouwermans, whose style he always imitated, as well in the choice of his scenes and subjects, as in his pencil and tints of colour.

His paintings are much esteemed in the Low Countries, and the public seemed to have high expectations of a still greater improvement in his subsequent works; but by the loss of four thousand guilders, which were privately stolen from him, his spirits were so depressed, and his constitution so effectually broken, that he survived that misfortune only for a short time, and died by an excess of grief and perpetual vexation, universally regretted.

NICHOLAS BERCHEM.

DIED 1683, AGED 59.

This charming painter was born at Haerlem, in 1624, and was taught the first principles of painting by his father, Peter Van Haerlem, an artist of very mean abilities, whose subjects were fish, confectionary, vases of silver, and other objects of still life; but he afterwards had the good fortune to have some of the best masters of that time for his instructors, and successively was the disciple of Grebber, Vangoyen, Mojaart, Jan Wils, and Weeninix.

He had an easy expeditious manner of painting, and an inexpressible variety and beauty in the choice of sites for his landscapes, executing them with a surprising degree of neatness and truth. He possessed a clearness and strength of judgment, and a wonderful power and ease in expressing his ideas; and although his subjects were of the lower kind, yet his choice of nature was judicious, and he gave to every subject as much of beauty and elegance as it would admit. The leafing of his trees is exquisitely and freely touched; his skies are clear; and his clouds float lightly, as if supported by air.

The distinguishing characters of the pictures of Berchem, are the breadth and just distribution of the lights; the grandeur of his masses of light and shadow; the natural ease and simplicity in the attitudes of his figures, expressing their several characters; the just degradation of his distances; the brilliancy and harmony, as well as the transparence, of his colouring; the correctness and true perspective of his design; and the elegance of his composition: and, where any of those marks are wanting, no authority ought to be sufficient to ascribe any picture to him. He painted every part of his subjects so extremely well, as to render it difficult to determine in which he excelled most; his trees, buildings, waters, rocks, hills, cattle, and figures, being all equally admirable.

One of the most capital pictures of this master was painted for the principal Magistrate of Dort, in whose family it is still preserved; being a prospect of a mountainous country, enriched with a great variety of sheep, oxen, goats, and figures, excellently penciled, and most beautifully coloured. While he was employed in painting that picture, the same Burgomaster bespoke also a landscape from John Both, and agreed to pay eight hundred guilders for each picture; but to excite an emulation, he promised a considerable premium for the performance which should be adjudged the best. When the pictures were finished, and placed near each other for a critical examination, there appeared such an equality of merit in each, that he generously presented both artists with an equal sum, above the price which he had stipulated.

Berchem was singularly curious, in purchasing the finest prints and designs of the Italian masters, as a means of improving his own taste; and after his death, that collection of drawings and prints sold for a very large sum. There was such a demand for his works, that he was generally paid beforehand; and although he was so indefatigable, that very often he would not move from his easel, in the summer months, from four in the morning till day-light failed, (by which close application, he finished a great number of pictures,) yet, at this day, they are rarely to be purchased, and always afford an extraordinary high price.

PETER BERCHEM.

DIED 1720, AGED 61.

He was born in France, in 1659, and at the age of fifteen was placed under the care of La Fosse, with whom his improvement was so considerable, that in three years he was qualified to be employed in one of the Royal Palaces.

In the year 1681 he went to England, where he worked under Rambour, a French painter of architecture; and afterwards he was engaged in different works for several of the English Nobility.

The cieling in the chapel of Trinity College, in Oxford, was painted by this master; he also painted the staircase at the Duke of Schomberg's in London, and the summer-house at Ranelagh. His drawings in the academy were much approved; but towards the latter part of his life, he only painted small pieces in the historical style, for which the subjects were taken from fabulous history; and his last performance was a Bacchanalian, to which he affixed his name the very day before he died.

MATTHYS VANDEN BERG.

* DIED 1687, AGED 72.

He was born at Ypres, in 1615, was one of the disciples of Rubens, and of some distinction, among those who were trained up in that celebrated school, but being destitute of invention, became known only as a copyist. F.

DIRK VANDEN BERGEN.

DIED 1689, AGED

He was born at Haerlem, and proved one of the best disciples of Adrian Vandervelde. His colouring is more glowing than that of his master; but his cattle, and other objects, are neither designed nor drawn as correctly as those of Adrian.

Some years of his life were spent in England, but he was not happy enough to meet with much success; on which account he returned to his native country, where, though he had sufficient encouragement and employment, yet, by bad economy, he left little behind him, and was buried by contribution.

JOB BERKHEYDEN, or BRECKBERG.

† DIED 1698, AGED 61.

He was born at Haerlem, in 1637, and studied after nature, on the borders of the Rhine, where there is a variety of lovely scenery, truly picturesque; and he carefully sketched those views which appeared to him sufficiently pleasing to be introduced in his landscapes. After he had made himself a competent master in that style, he studied and practised to paint figures, taking his models from nature also. His subjects, however, were of the lowest kind, such as boors, husbandmen, shepherds, and inn-keepers, with which he not only furnished his landscapes, but likewise represented them at their feasts, dances, or conversations, which he composed in the manner of David Teniers. His pictures were well handled, and agreeably coloured, and some of them were much esteemed.

GERRARD BERKHEYDEN.

DIED 1693, AGED 48.

He was the brother of Job Berkheyden, born at Haerlem, in 1645, and painted many pictures

* Weyerman, and the Chronological Tables of Painters, fix his death as above; but Descamps fixes it in 1647, forty years sooner, which seems to be a mistake.

† Mr. Descamps differs greatly from other writers in regard to Job and Gerrard Berkheyden. He supposes Job to be born in 1643 (the date which is marked in the margin), and says he lived to the age of 70; yet he fixes his death in 1698, which makes him only 55 at his death; the authority, therefore, of Houbraken, seems to be preferable, as it appears much more exact. Descamps also says, that it was Job who was drowned, though other writers affirm that the misfortune happened to Gerrard.

in concurrence with his brother ; but his usual subjects were views of churches, convents, noble-men's houses, and magnificent structures, which he adorned with small figures designed after nature, with an intention to introduce them into his compositions.

His works were much esteemed, particularly those in which his brother had been his assistant ; but at the time when his reputation seemed to be still rising, he was unfortunately drowned in a canal, as he returned home alone, after spending the evening in great festivity, with a cheerful set of friends.

NICASIUS BERNAERT.

DIED 1663, AGED 70.

He was the disciple of Francis Snyders, who, in his touch, spirit, and colouring, imitated his master, and became an excellent painter of all kinds of animals, in a style and expression very little inferior to Snyders.

BERNARD OF BRUSSELS.

DIED 1540, AGED

Nothing memorable of this master is recorded, except that he was a good designer, and an excellent painter of the chases and huntings of wild animals, giving a strong and spirited expression to them all ; that Margaret, Governess of the Netherlands, patronised and esteemed him, and employed him to design subjects for tapestries, which he executed greatly to his honour ; that he was also engaged in the service of the Emperor Charles V. and in those huntings which he painted for that Monarch, he generally introduced the portraits of the Emperor, and all his attendants ; and that several of his portraits of the family of Nassau were so highly regarded, as to be thought worthy of being copied by Jordaens of Antwerp.

Sandrart mentions a picture of the Last Judgment, painted by this ancient master, and says, that Bernard covered the pannel with leaf-gold, before he laid on his colours, to preserve them from changing, and also to add a greater lustre to the tints ; and Sandrart, who was a very skilful artist, and a very competent judge, declares that it produced an happy effect, particularly in the sky.

BERNAZZANO.

FLOURISHED IN 1536.

This artist was born at Milan, where he studied the art of painting, and was extremely commended for the goodness of his style in landscape, and for an excellent manner of colouring and handling ; but as he had never accustomed himself to design or paint figures, he associated with Cæsare da Sesto, who had been a disciple of Lionardo da Vinci, and whose merit was acknowledged by Raphael.

This master likewise painted animals, fruit, and flowers, with very great success*.

PIETRO BERRETINI DA CORTONA.

DIED 1669 †, AGED 73.

He was born at Cortona, in 1596 ; and according to some writers, was a disciple of Andrea

* Lanzi says, that he renewed the wonders ascribed to Parrhasius and Apelles ; peacocks pecked a wall to pieces on which he had painted a strawberry-bed ; in a landscape which he added to a Baptism of Christ painted by Cesare da Sesto, the birds, placed feeding on the ground, allured other birds. The landscape of Bernazzano with the studied figures of Cesare is of high value, though he has sometimes made it the scene of more licentiousness than Lomazzo approves of. F.

† De Piles says, that Cortona died in 1669, in the sixtieth year of his age, which cannot be fact ; for, being confessedly born in 1596, he must in the year 1669, have been 73.

Commodi, though others affirm that he was the disciple of Baccio Ciarpi; and the author of the *Abbrégé* says, he was successively the disciple of both.

He went young to Rome, and applied himself diligently to study the antiques, the works of Raphael, Buonaroti, and Polidoro; by which he so improved his taste and his hand, that he distinguished himself in a degree superior to any of the artists of his time. And it seemed astonishing that two such noble designs as were the Rape of the Sabines, and the Battle of Alexander, which he painted in the Palazzo Sacchetti, could be the product of so young an artist; when it was observed, that for invention, disposition, elevation of thought, and an excellent tone of colour, they were equal to the performances of the best masters.

He worked with remarkable ease and freedom; his figures are admirably grouped; his distribution is elegant; and the Chiaroscuro is judiciously observed. Nothing can be more grand than his ornaments; and where landscape is introduced, it is designed in a superior taste; and through his whole compositions there appears an uncommon grace. But De Piles observes, that it was not such a grace as was the portion of Raphael and Coreggio; but a general grace, consisting rather in a habit of making the airs of his heads always agreeable, than in a choice of expressions suitable to each subject.

By the best judges it seems to be agreed, that although this master was frequently incorrect; though not always judicious in his expressions; though irregular in his draperies, and apt to design his figures too short and too heavy; yet, by the magnificence of his composition, the delicate airs of his faces, the grandeur of his decorations, and the astonishing suavity and gracefulness of the whole together, he must be allowed to have been the most agreeable mannerist that any age hath produced.

He had an eye for colour; but his colouring in fresco is far superior to what he performed in oil; nor do his easel pictures appear as finished as might be expected from so great a master, when compared with what he painted in a larger size.

Some of the most capital works of Pietro, in fresco, are in the Barberini Palace at Rome, and the Palazzo Pitti at Florence. Of his oil-pictures, perhaps none excels the Altar-piece of Ananias healing St. Paul, in the church of the Concezione at Rome.

NICOLÒ BERRETONI.

DIED 1682, AGED 65.

He was born at Macerata, in 1617, and was a disciple of Carlo Maratta, with whom he studied design and colouring for some years, and became a painter of such distinction, that his merit excited even the jealousy and envy of his master, who seemed to be apprehensive of finding a powerful competitor and rival in his pupil.

His early works, after he quitted the school of Maratta, were in the style and taste of Guido.

**GIO. BATISTA BERTANI.

LIVED 1568.

G. B. Bertani, the pupil, companion, and successor of Julio Romano at Mantova, was inferior to his master in genius and power of execution, but equal in comprehension and spirit. Of architecture he excelled in the practice and wrote well on the theory. Unable to execute the extensive works committed to his care, himself, he employed those who could, and not seldom directed them by his designs. If the St. Agata of Ippolito Costa bears a greater resemblance to the style of Julio, than his other productions, it must be ascribed to the design of Bertani. His

brother Domenico assisted him in painting several apartments in the Ducal palace; and shared in his works at the Duomo, built by Julio, and at St. Agata, a structure of G. Batista himself.
F.

NICHOLAS BERTIN.

DIED 1736, AGED 69.

This native of Paris completed his studies in Italy, and in small proportions of figures and landscape-scenery, possessed considerable talents, which he lost whenever he ventured on compositions of a larger size.
F.

**PAOLO EMILIO BESENZI.

DIED 1666, AGED 42.

P. E. Besenzi of Reggio, though connected with the school of Lionello Spada, attached himself with predilection to the style of Albano: his eminence is conspicuous at Reggio in every branch of art, in statues and edifices no less than in paintings, the best of which are in S. Pietro.
F.

DOMENICO BETTINI.

DIED 1705, AGED 61.

He was born at Florence, in 1644, and at first was instructed in the principles of painting by Jacopo Vignali; but afterwards he studied, at Rome, the works of Mario da Fiori. He copied the paintings of that eminent master with much care and patience, till he found his application amply rewarded, by the excellence he arrived at in the same style and manner. He painted fruit, flowers, insects, animals, and still life; his objects were well disposed, they were very skillfully grouped, and had a strong character of nature and truth.

BEVILAQUA. Vid. SALIMBENI.

WILLIAM BEURS.

BORN IN 1656.

This painter was born at Dort; and by the dint of practice, assisted by the force of his natural capacity, he shewed an extraordinary expertness in drawing and designing, before he had received even the smallest instruction from any professor of the art; and at the age of eighteen he was placed under the direction of William Drillenburgh.

While he continued with that master, he made so rapid a progress, that in a few years he almost equalled him in the freedom of his hand and the clearness of his colouring. He painted in the style and manner of Drillenburgh, though he rather appeared superior in the correctness of his design; and he might have acquired as great a reputation, and as large a proportion of riches, as any of his cotemporaries, if he had not wasted his time and impaired his constitution by a negligent and dissolute course of life.

FRANCESCO BIANCHI, called IL FRARI.

DIED 1510, AGED

Bianchi, called Ferrari, was born at Modena, and is said to have been the master of Coreggio. From what remains of him, it appears, that he possessed a certain degree of mellowness, though his line is still too dry, and the eyes of his figures want the roundness of nature.
F.

**BACCIO DEL BIANCO.

B. 1604—† 1656.

B. del Bianco, a Florentine, added a perfect knowledge of perspective to the correctness of line and the practice of pencil which he had acquired in the school of Bilivert; neither of which he ever neglected, though he publicly taught the first. His great distinctive however was that facetious vein which overflowed in burlesque imagery and pictures of merriment, with Caracci-esque touches. With him might be placed Gio. Batista Brazzè, called 'il Bigio,' a pupil of Chimenti, who possessed the capricious talent of representing what appeared a human figure at a distance, and on a nearer approach dissolved into various fruits or a subtle texture of mechanic instruments: a technic whim of which Baldinucci considered him as the inventor, though the school of Milano in Gio. da Monte and Giuseppe Arcimboldi offers anterior humourists of a similar cast. F.

ADRIAN DE BIE.

BORN IN 1594.

He was born at Liere, and at first learned the rudiments of the art from Wouter Abts; yet afterwards he became the disciple of Rodolph Schoof, a painter of considerable reputation, at that time at Paris. However, when he had practised under that master for a sufficient time to form his hand, he sought to obtain still greater improvement by travelling to Rome; and there he spent six years in studying the works of the best masters, devoting his whole time to his profession.

His industry was then rewarded with proportionable success; for he found encouragement among the most honourable persons at Rome, and in every part of Italy through which he travelled, from persons of the first distinction.

His penciling was so exceedingly neat, and his touch and colouring so very delicate, that he was frequently employed to paint on jasper, agate, porphyry, and other precious materials.

BARTOLOMEO BISCAINO.

DIED 1657, AGED 25.

He was born at Genoa, in 1632, the son of Giovanni Andrea Biscaino, who was a landscape-painter in good repute. From his father he learned the principles of drawing and design; but he was indebted to Valerio Castelli for his knowledge of colouring.

He proved an excellent designer, and, by his early performances, afforded an expectation of his future proficiency, and of his arriving at the utmost perfection in the art; but he was too soon cut off (to the regret of all the lovers of the art), in the flower of his age.

CHRISTIAN JANS VAN BIEZELINGEN.

DIED 1600, AGED 42.

He was born at Delft, in 1558, and accounted to have considerable merit as a painter of portraits. But the most memorable performance of this master was the portrait which he painted of the Prince of Orange, after that Prince had been assassinated by Balthasar Gerrard. For although the painter had only the lifeless corpse for his model, yet the picture was allowed to be finely executed, and with a much stronger character and resemblance of that illustrious hero, than any other of his portraits which were finished from the life.

JOHN DE BISCHOP.

DIED 1686, AGED 40.

He was born at the Hague, in 1646, and was allowed to have a great deal of merit in those paintings which he finished in oil; but his chief excellence consisted in drawing with a pencil, in a manner so uncommonly curious, that he could perfectly imitate the style of the greatest master: and a judicious observer might, even at the first look, determine whether he had imitated Tintoretto, Bassan, Caracci, Veronese, Rubens, or Vandyck.

For that reason his drawings were much sought for; they are carefully preserved, and at this day, are very highly prized, as they are correct and in an excellent taste.

CORNELIUS BISCHOP.

* DIED 1674, AGED 44.

He was born at Antwerp, in 1630, and was the disciple of Ferdinand Bol. His pencil, his tint of colouring, his style and manner, had a strong resemblance of his master; and, by many competent judges, he is esteemed not inferior to him in historical subjects, as well as in portrait, having been always assiduous to study after nature.

A painting by this master, consisting of a few figures by candle-light, was so much admired by Louis XIV. that he purchased it at an high price, and it is placed in the Royal Collection; and the King of Denmark admitted his works among those of the best masters.

However, notwithstanding the encomiums bestowed on this master by the Flemish writers, an impartial judge would, perhaps, think his compositions but heavy, and without expression, and his works in general not worthy of all that commendation which is lavished upon them.

ABRAHAM BISCHOP.

DIED AGED

This artist was the son of Cornelius Bishop; but, although he was instructed by his father to design historical subjects and portraits, yet he preferred the painting of fowl, particularly those of the domestic kind, to any other subjects which were recommended to him.

He designed every object after nature, and usually painted in a large size, such as ornamental furniture for grand halls; and every species of fowl was so exactly like nature, in its attitude, character, and plumage, that his works were beheld with universal approbation.

CHARLES EMANUEL BISET.

DIED IN 1633.

He was born at Mechlin, and even in his early productions shewed a lively and ready invention. He was remarkable for introducing a multitude of figures into his designs, with an extraordinary variety of drapery, peculiar to every nation.

His general subjects were conversations, balls, concerts, and assemblies of gay and genteel persons, which were correctly designed, and well coloured; though their actions and attitudes were sometimes very indelicate.

His pictures had a strong effect at a distance; yet, when they were more nearly inspected, they shewed neatness of pencil, a spirited touch, and a good expression.

* In the Chronological Tables it is said that he was born at Antwerp; but Mr. Descamps says he was born at Dort.

BONAVENTURA BISI.

DIED 1662, AGED

He was born at Bologna, and was a disciple of Lucio Massari. But his sole delight was in miniature painting, and in that way he arrived at great excellence.

Instead of working from his own invention, or original design, he employed himself to imitate, in a small size, the pictures of Guido, Coreggio, Titian, and other great masters, and those he finished with astonishing grace, neatness, and beauty.

A great number of the works of this master are in the Duke's gallery at Modena, and are highly valued.

** GIO. BATISTA BISSONI.

DIED 1636, AGED 60.

This Padovan, the pupil of D. Varotari and Apollodoro di Porcia a portrait-painter in much repute, compounded a style of his own from both. He filled compositions of large dimensions with portraits, dressed in the fashions of the time. Such are the figures of certain subjects taken from the life of St. Dominic, in the church of his order, and such many more, dispersed over every part of Padova.

F.

GIOVANNI BIZZELLI.

DIED 1612, AGED 56.

He was the disciple of Alexander Allori, called Bronzino; and having laid a good foundation of design, by the instruction of that master, he visited Rome; and there, with intense application, studied the most celebrated paintings and statues in that city.

He was soon distinguished, and had continual employment as long as he continued at Rome; being engaged by persons of the first rank to paint subjects of his own invention, or subjects taken from sacred or fabulous history, and likewise portraits; though he never rose above mediocrity.

JAQUES BLANCHARD.

DIED 1638, AGED 38.

He was born at Paris, in 1600, and received the first instructions in the art of painting from his uncle Nicholas Boller; but afterwards he spent some time with Horace Le Blanc at Lyons, and then travelled to Italy, and studied for two years at Rome and Venice.

The colouring of Titian and Tintoretto, whose works were the principal objects of his studies, made him so enamoured with the Venetian school, that he followed it entirely, and made it his principal study. The force and clearness of his pictures gained him many admirers in France, when he returned from Venice; and the beauty of his colouring, which at that time was new to the French artists, obtained for him the flattering appellation of the modern Titian.

In the church of Notre Dame at Paris, there is a picture of the Descent of the Holy Ghost, by the hand of Blanchard, which gained him reputation, and even at this day it seems to be very highly esteemed.

THOMAS BLANCHET.

DIED 1689, AGED 72.

He was born at Paris, in 1617, and at first he inclined to sculpture; but being dissuaded from practising that art, on account of the weakness of his constitution, he applied himself to the study of painting; and having made some progress in it, while he continued at Paris, he travelled to Italy, for additional improvement.

While he studied at Rome, he had the good fortune to receive some excellent precepts from Nicolo Poussin, and Andrea Sacchi, of which he afterwards made a very happy use in the historical subjects which he composed; and as soon as he had established his taste of design and colouring, he returned to his own country an able artist.

Blanchet had a ready conception, designed well, and understood the principles of perspective and architecture. He was rich in his composition, and his colouring had much of the appearance of nature. His boys were well designed; and although he was not always correct, his errors in that respect were perhaps as justly imputable to a rapidity of his imagination and pencil, as to any want of ability or skill.

JOHN TEUNISZ BLANKOF.

DIED 1670, AGED 42.

Blankof, commonly called Jan Maat, was born at Alkmar, received successively the instructions of Arrent Tierling, Peter Scheyenburg, and Cæsar Van Everdingen, and finished his studies at Rome.

Italian scenery and Mediterranean shores with their phenomena of serenity or gloom, storm or calm, were the favourite objects of his pencil, and what he excelled in: a vigorous fancy inspired a rapid hand, and never suffered the object of his choice to evaporate in languid finish. F.

BLEKERS.

DIED AGED

He was born at Hæerlem, about the year 1635, and was in high reputation through the Netherlands. The Prince of Orange patronised him; and he continued in the service of that Prince for several years. Among a great number of paintings which he finished for his patron, one was an historical design of the Triumph of Beauty; in which composition the figure of Venus was well coloured, and delicately designed. And another picture of this master's hand is mentioned with large commendation, the subject of which is the story of Danae.

HENRY BLESS.

DIED 1550, AGED 70.

This painter was born at Bovine, near Dinant, in 1480, and obtained his skill in the art of painting, merely by the strength of his natural capacity, assisted by a diligent study and observation of the works of Patenier, without having any other instructor; and at last rendered himself very eminent, particularly by his landscapes.

His best performances were bought up by the Emperor Rodolph, and they are still preserved at Vienna.

His style of composition, in historical subjects, resembled the style of the Flemish artists of that age, and exhibited a great number of figures, finished with extreme neatness; but he crowded several subjects into one design; as, in his picture of the Disciples at Emmaus, he represented not only that incident, but, in different groups disposed in the back-ground, he represented likewise the different parts of the passion of our Saviour. And yet, notwithstanding the impropriety of that manner of composing, his pictures were so delicately penciled and finished, and his landscapes in particular, so agreeably invented, so full of variety and well executed, that even in Italy his works were in great request, and were distinguished there by the appellation of the Owl pictures; for he fixed an owl, as his peculiar mark, in every picture he painted; by which the works of this master are always indisputably known.

ANTHONY DE MONTFORT BLOKLAND.

DIED 1583, AGED 51.

He was born of a noble family at Montfort, in * 1532, and learned the art of painting in the school of Francis Floris, whose manner he always followed.

He understood the principles of perspective thoroughly, as may be evident from his paintings; and he disposed his figures with great judgment and accuracy; the style of his colouring was agreeable, and his pencil mellow.

His talent was best adapted to grand compositions, of which he designed many; some at Delft, but more at Utrecht. His design had grandeur, the airs of his heads were noble, and the profiles of his female figures approached near to the taste of Parmigiano.

Several of his works are in so good a style, and particularly a Venus, and the history of Joseph and his Brethren, that they seem to have been painted by a master educated in the school of Florence.

DANIEL BLOCK.

DIED 1661, AGED 81.

This artist was born at Stettin, in Pomerania, in 1580, and gave early proofs of great natural ability, which induced his parents to place him as a disciple with Jacob Scherer, a master capable of giving him the best directions, to qualify him for proceeding successfully in his profession.

He chiefly painted portraits, in which (according to Sandrart) he was very eminent. Christian IV. King of Denmark, and Gustavus Adolphus, King of Sweden, sat to him.

The Prince of Mecklenburg retained him in his service for forty-four years; he painted the portraits of his whole family at full length, as large as life, and in the antique habit; by which works his reputation was established effectually.

By the agreeable manner of his colouring, and the easy attitudes of his figures, his paintings became so acceptable to all persons of rank, that before the decline of life, he had acquired a very large fortune; but unfortunately he lost it all, in the compass of a few hours, by the sudden irruption of a plundering party, and with great difficulty saved his own life.

JACOB ROGER BLOCK.

DIED AGED

He was born at Gouda, where he learned the art of painting; but those branches which he principally cultivated, were perspective and architecture.

Several years of the early part of his life were spent in Italy, where he imbibed that taste of grandeur and elegance in his compositions, which raised him in the public esteem above all his contemporaries. At his return to his own country, he was appointed state painter to the Archduke Leopold, and attended that Prince in all his campaigns, as he was remarkably skilful in military architecture; but, having rode out with a reconnoitring party, to take a view of the fortifications of St. Vinox, in Flanders, in passing a small rivulet over a temporary bridge of planks, his horse made a wrong step, and threw him into the stream, where, notwithstanding all immediate assistance, he was unfortunately drowned.

While he lived at Gouda, he was honoured with a visit from Rubens; and, when that great artist had examined and thoroughly considered the works of Block, he declared that he had not

* Mr. Descamps fixes his birth in 1532, and the year of his death in 1583; and yet says, that he died at the age of 40, which would determine his death to be in the year 1572, though he sets it down as in 1583; for, allowing his birth in 1532, he must, in 1583, have been 52, instead of 40. It is, perhaps, a blunder of the press.

seen any painter in the Netherlands who could stand in competition with him for the subjects he painted.

BENJAMIN BLOCK.

DIED AGED

He was the son of Daniel Block, born at Lubeck, in 1631 : the first specimen of his capacity was a drawing, with a pen, of the Duke of Mecklenburg, which appeared like a finè engraving, and was accounted a curiosity ; but he very soon proved himself so excellent a painter, that his reputation was spread through all Germany.

To improve himself in colouring and design, he resided for some time at Rome, Venice, and Florence, where his merit procured him access to the most curious cabinets, and he spent several years in designing ; by which he acquired a good taste and a pleasing tone of colouring.

Those accomplishments introduced him to the Court of Saxony, whither he was invited and employed to paint the portraits of the Elector and his family, and also the portraits of the prime Nobility of that part of Germany ; he likewise painted a considerable number of altar-pieces for the churches and convents of the kingdom of Hungary, which are extremely commended.

The most capital performance of this master, is the portrait of Kircher the Jesuit, which, even at Rome, was exceedingly admired.

ABRAHAM BLOEMART.

DIED 1647, AGED 80.

This master was born at Gorcum, in 1564, according to Houbraken ; but according to Sandrart, whose authority seems to claim the preference, he was born in 1567, and lived mostly at Utrecht. In his youth he applied himself diligently to design after the works of Francis Floris, and afterwards received instructions from several artists of no great repute ; but his own native power proved his principal director in the art of painting.

He formed a manner peculiar to himself, making nature his model for many of the objects he painted, particularly landscape, in which he excelled. His invention was ready, and in his compositions there appears a great deal of truth ; his draperies are broad, simple, and have generally a good effect ; his touch is free and spirited, his colour mellow, and his works demonstrate that he understood the Chiaroscuro very well. But his taste and style have too much of the Flemish ; and his figures seem to be the product of his own fancy, without sufficiently attending to nature, as he ought, and above all, to elegant nature.

The historical picture of the Death of Niobe and her Children, gained him a considerable reputation ; and it was purchased by the Emperor Rodolph, at a very good price. The figures in that composition were as large as life.

He left two sons, who were painters. The eldest,

HENRY BLOEMART,

Was instructed in the art by his father, but he never arrived at any degree of credit. His conceptions were heavy, his colouring not agreeable, his manner of pencilling stiff and constrained ; nor did any of his labours appear worthy of the son and disciple of so great a master. But the second son of Abraham,

ADRIAN BLOEMART,

Proved much more eminent ; for, when he had finished his studies under his father, he travelled to Italy, and improved himself considerably in his taste of composition and design.

On his return from Rome, he settled at Saltzbourg ; and several of his paintings, in the historical style, are at the Benedictines in that city, by which his reputation was firmly established.

JOHN FRANCIS VAN BLOEMEN, called ORIZZONTE.

DIED 1740, AGED 84.

This painter, celebrated by the name of Orizzonte, from the hot and vaporous air of his pictures, was born at Antwerp, 1656, but studied and always resided in Italy. The palaces of the Pope, and of the Nobility at Rome, abound with his works, in fresco, and in oil. The composition of his landscape, and the character of his trees, are nearly always Poussinesque; but his general tone is a dark green, with a cast of red. His pencil is always bold, his choice always picturesque, but he is not always equally finished; as he advanced in age, he gave way to manner; the originality of his style, however, will for ever place him in the first rank of landscape-painters. F.

PETER VAN BLOEMEN.

DIED AGED

He was born at Antwerp, brother to John Francis Van Bloemen, and lived for several years at Rome along with his brother, devoting his whole time incessantly to the study of the greatest masters. As soon as he found himself competently skilled in colouring and penciling, as well as in designing, he returned to his native city, where, in the year 1699, he was appointed director of the academy.

The composition of this master is rich, and his pictures are generally filled with a number of figures. His subjects are, the Marchings of Squadrons of Cavalry, Encampments, Artillery, Battles, Italian Fairs, Markets, and Festivals; in which he shewed great correctness of design, and elegance in the manner of dressing his figures, whom he frequently represented in oriental habits. He designed horses in an admirable style, and in his battles gave them abundance of spirit, graceful attitudes, and an expression full of life and nature.

His landscapes are enriched with elegant architecture, with basso-relievos, and mutilated statues, in a noble taste; and rendered still more pleasing by a good tone of colour, by animals of different kinds, and excellent figures.

His best works are admired in all parts of Europe, and afford large prices; but, it is to be observed, that some of his pictures seem rather to be too much laboured, or stiff, and (according to the artists' phrase) smell of the palette; and those are proportionably less estimable.

NORBERT VAN BLOEMEN.

BORN IN 1672.

This painter was born at Antwerp, being a younger brother of Orizzonte and Peter Van Bloemen. The reputation which his brothers possessed at Rome invited him thither, although he had already considerable employment in his own country.

While he was in Italy, he devoted all his hours to study; as the profession of painting was the only means he had of getting a livelihood.

He principally painted conversations and portraits; and he would have made his pictures much more valuable, if in his colouring he had shewn more truth, and more of nature, and less of the glaring and raw; yet in other respects he had some degree of merit.

CHRISTOPHER LE BLOND.

BORN IN 1670.

Very few circumstances relative to the education or life of this artist are mentioned by any

writers, till he was known at Rome, in the year 1716, being at that time painter to Count Martinetz; and his reputation, as a good painter of portrait in miniature, was well established in Italy.

By the solicitation of Overbeke, he was induced to go to Amsterdam, and in that city was employed to paint small portraits for bracelets, rings, and snuff-boxes; and although they were painted in water-colours, yet the colouring was as lively and natural as if they had been painted in oil. However, as he found his sight much impaired by the minuteness of his work, he discontinued water-colour painting, and attempted the use of oil, with a reasonable degree of success.

After he had resided for some years in the Low Countries, he went to England, and set up a new manufactory of painting, or impressing colours on paper with copper-plates, which seemed to promise extraordinary advantages to the projector; though, in the conclusion, it proved detrimental to himself and his associates.

The scheme of the undertaker was, to copy the most capital pictures in England of the greatest masters, in such a manner, as to give his prints the appearance of paintings in oil; and he imitated his models with so much skill, such exact resemblance, such correctness of outline, such similarity of colour and expression, that at first they amazed every beholder who viewed them at a proper distance; and many of those prints are still extant, which are much esteemed by persons of good taste.

Le Blond might have succeeded to his wish, if his own dissolute life and morals had not occasioned the ruin of his project, and of those who contributed to the undertaking; for, by his vices, he at once destroyed his fortune, his character, and the advantage of his uncommon talents.

He was not the original inventor of that manner of managing colours, though many have been taught to think otherwise; but he took it from Lastman and others, who with much greater regularity of morals, equal capacities, and more discreet conduct, had before undertaken it, and failed of success.

PETER BLOOT.

DIED 1667.

The works of this Flemish master are not frequently seen in these kingdoms, nor are they easily purchased in Holland, being carefully preserved in private collections, and are highly esteemed.

The subjects he chose to paint were always taken from the lowest life; such as Boors drinking, feasting, dancing, or quarrelling; Shepherds piping; and sometimes the Marriages of Villagers. He was a faithful, and indeed too servile an imitator of nature, even in the uncomely; never departing from the actions, attitudes, or draperies of his models.

He shewed a good knowledge of the chiaroscuro and perspective; he had a delicate manner of penciling, and his colouring was mellow; but he had no idea of elegance. His figures are generally short, gross, and ungraceful; neither was his expression commendable, nor his outline very correct. Yet his pictures have in many respects great merit, and his defects seem rather imputable to the taste of his country, than to himself: some of his works being, for the lightness of the touch, the neatness of handling, and transparence of colour, equal to the best of his time.

**DON PEDRO ATANASIO BOCANEGRA.

B. DIED 1688.

This native of Granada attended the school of Cano, but became a colourist by studying the works of Vandyk and Pedro de Moya. Greatly applauded at Sevilla and Madrid, where he painted Charles II., he by degrees deviated into manner. If not the first, he certainly was the vainest

of Spanish painters, and as cowardly as vain, for he shrunk twice from a contest of art offered him by those who had refused to acknowledge his superiority. His best works are at Granada, especially a Christ who seems to be a performance of Vandyk. F.

BOCCACCIO BOCCACCINO.

FLOURISHED ABOUT 1496. DIED 1518, AGED 58.—*Vasari*.

B. Boccaccino is, among the Cremonese, what Grillandajo, Mantegna, Vannucci, Francia, are in their respective schools; the best modern among the ancients, and the best ancient among the moderns. He was the master of Garofalo before his journey to Rome in 1500. The birth of the Madonna with other histories of her life, and that of the Saviour in the frieze of the Duomo at Cremona, are works of Boccaccio. The style is partly original, partly approaches that of Pietro Perugino; less co-ordinate in composition, less agreeable in the airs of the heads, weaker in chiaroscuro; but richer in drapery, more varied in colour, more spirited in attitudes, and perhaps not less harmonious or pleasing in landscape and architecture. His great defect is the short and stumpy appearance which an immoderate load of drapery often gives to his figures. It is probable that he was at Rome, as Vasari pretends; that he there reviled the works of Michaelangelo and what followed, as related by the same historian, admits of too much doubt to deserve attention. He was the father of Camillo Boccaccino. F.

CAMILLO BOCCACCINO.

DIED 1546, AGED * 35.

He was born at Cremona, in 1511, where he received the first instructions in the art of painting from his father, Boccaccio; and for some time he was obliged to conform himself to the style and manner of his instructor. But he determined to quit that hard dry manner of colouring, to which he had been accustomed, and by degrees assumed a style of colour equally remarkable for its suavity and strength.

The best remaining specimens of his art are in the church of St. Sigismondo, at Cremona; where, among the Four Evangelists, the figure of St. John, bent upwards in contrast with the arched vault, in boldness of fore-shortening and truth of perspective, emulates the style of Coreggio.

He died very young, at a time when there was a great expectation of his arriving at very high perfection.

CLEMENTE BOCCIARDO, called CLEMENTONE.

DIED 1658, AGED 38.

Clemente Bocciardo, from the vast size of his figure called Clementone, was born at Genoa, in 1620, and became the disciple of Bernardo Strozzi. He studied at Rome and Florence, and became familiar with Castiglione. His style is more correct and more ideal than that of his master, though inferior in truth of colour. The theatre of his art is Pisa, and the best of his works there, a S. Sebastian in the Certosa. His portrait is among the heads in the Ducal gallery at Florence. F.

* Vasari, without specifying the year of his birth, says he died at the age of 58; but other authentic writers who fix the year of his birth and death, agree that he died young in 1546, when he could only be 35.

JOHN VAN BOCKHORST.

DIED AGED

He was born at Munster, about the year 1610; and, in the school of Job Jordaens, learned design and colouring. Under that master he received all possible advantage, as well from his instruction as his example, and became so excellent an artist as to equal some of the best of his contemporaries.

He designed well, and the heads of his women were generally graceful; his tone of colouring sometimes resembled that of Rubens, but more frequently that of Vandyck; his pictures have a great deal of force, with much harmony, and his skilful management of the chiaroscuro produces an agreeable effect.

A very fine performance of this master is an altar-piece in the parish-church of St. James, at Ghent, representing the Martyrdom of that Saint; and in another church, there is a picture of the Annunciation, which is inscribed with the date of the year when it was painted, 1664.

BODEKKER.

DIED 1727, AGED 67.

This painter was born in the county of Cleves, in 1660, and bred up to be a musician by his father, who was extremely eminent in that profession; but he quitted music for painting, making the latter his business, and the other only his amusement.

He was placed as a disciple with John De Baan, at the Hague; and continued under his direction, till De Baan supposed him to be sufficiently qualified to acquire both fame and fortune by painting portraits.

He practised his profession first at Bois-le-Duc and Breda, with very great success; and his works procured him the favour of those in the highest stations. He then visited the Hague, where he also received many acts of kindness from persons of the first rank; and at last retired to Amsterdam, where he spent the remainder of his life, as he found his performances greatly esteemed in that city.

N. BODEWYNS; and FRANCIS BOUT.

DIED AGED

The works of these masters are well known in these kingdoms, being very frequently to be purchased. They constantly associated together in their labours, as their talents were of a different kind; the merit of Bodewyns consisting in designing landscapes, and that of Bout in painting figures.

In many of their pictures may be observed a fine pencil, a light and neat manner of handling, and agreeable colouring; some of the figures being touched with a spirit and freedom resembling the Velvet Brueghel, and not much inferior to that master. But some others of their pictures are slight and negligently finished, and have, in every respect, much less merit, as well in design as execution.

Their smallest pictures are generally their best; and those of their best style have the trees well formed, and handled in a masterly manner; the figures and cattle are correctly drawn, and properly disposed; and the whole together may afford satisfaction and pleasure, even to the best judges of painting.

PETER BOEL.

DIED 1680, AGED 55.

This artist, who was the nephew of Cornelius de Waal, was born at Antwerp, in 1625; and being carefully instructed for some years by his uncle, he completed his studies at Rome.

De Waal, for the most part, resided at Genoa, where his works procured him wealth, favour, and friends: to him therefore, at Genoa, Boel returned as soon as he left Rome, and in a short time distinguished himself so effectually in his profession, as to have full employment as long as he continued in Italy.

He chose for his subjects fruit, animals, and flowers; which he finished with great spirit, with a free and bold pencil, and a tint of colour that was natural and beautiful, as he always copied every object after nature.

JAMES BOGDANE.

He was of a genteel family in Hungary, his father having been a deputy from the States of that country to the Emperor. He had never been regularly bred to the profession of painting, but the progress he made in the art was merely imputable to the force of his own natural abilities. His favourite subjects were fowl of all kinds, fruit, and flowers; but more especially birds, whether foreign or domestic.

He was employed by Queen Anne, and some of his paintings are still to be seen in the Royal Palaces. He was exact in copying nature, and imitated his models accurately in the colouring; but he often erred, by drawing his birds much too large for life; which, though intended for a distant view, and to allow for the height of the picture above the eye of the spectator, did not answer in perspective proportion.

However, he found so considerable a demand for his works, that he was enabled by his industry to acquire an easy fortune; but being over-persuaded to assign that fortune over to his son, who proposed to marry a lady of a vast reputed fortune, the wedding was no sooner made irrevocable, than it unfortunately proved to be an imposition, and the detection of it preyed upon the spirits of Bogdane as long as he lived.

By the loss of his money he was reduced to poverty, was seized with a violent disorder, and died in very great distress and affliction.

FERDINAND BOL.

DIED 1681, AGED 70.

He was born at Dort, in 1611, educated at Amsterdam, and placed as a disciple in the school of Rembrandt. His principal style was portrait, which he painted in a free, bold manner, but not with that clearness of flesh, and remarkable relieve, by which his master was rendered deservedly famous. His colouring had frequently too great a tinge of brown in the carnations; though, notwithstanding that particularity, his portraits had a great look of life and nature.

He also rendered himself considerable as a painter of history; and in that style shewed a good taste of composition, as well as a tolerable expression in some of his figures; but he often wanted grace and elegance. Some of his works are sufficiently correct, with easy and natural attitudes, but in others (perhaps from negligence) his outline is defective, and the airs of his figures are not delicate. He always adhered to the manner of his master Rembrandt, and several of his productions were an equal honour to the master and the disciple.

In the Council-Chamber at Dort, over the chimney, there is a capital picture by Bol, of which

the subject is, the Appointment of the seventy Elders in the Camp of the Israelites; and another, of Moses breaking the Tables of Stone: both of them are well designed, and thoroughly well executed. And in the Chamber of the Burgomasters there is an historical picture of Fabricius in the Camp of Pyrrhus, which is exceedingly admired.

JOHN BOL.

* DIED 1593, AGED 59.

This painter was born at Mechlin, in 1534, and received his first instruction from a master of no great note, with whom he continued for two years; but he afterwards studied at Heidelberg, copying the works of some eminent artists, and without the assistance of any other master became a good painter.

His subjects were views of several cities and towns in the Low Countries, and particularly different prospects of the city of Amsterdam; in which pictures, the vessels, and the reflections of them in the water, were admirably executed. His invention and composition were very pleasing; there appears great harmony and union in his colouring, and his manner of sketching and penciling is broad and free.

SEBASTIANO BOMBELLI.

DIED 1685, AGED 50.

S. Bombelli of Udine, first a pupil of Guercino, then the most accomplished copyist of Paolo Veronese, sunk at last to portrait-painting, for which he possessed every requisite; power of resemblance, vivacity, character, truth of colour, propriety of costume; but eager to anticipate the beauties of time, he destroyed by a treacherous varnish of rosin and gums a great part of his own works.

F.

MICHAEL ANGELO BONARRUOTI.

DIED 1564, AGED 90.

Michael Angelo, or Michelangiolo Bonarruoti, the great restorer of Epic design, was born at Castel Caprese, in Tuscany, in 1474; became the pupil of Domenico Ghirlandaio, and from him entered the garden, or school, opened by Lorenzo de' Medici, for the students of design and sculpture; and at his very onset gave such specimens of genius, that his fellow-scholar Torregiani, whether provoked by envy, or the intolerance of superiority, shattered, with a blow of his fist, the cartilage of his rival's nose, and left him to bear the mark for life.

It is not the design of this work to consider Michelangiolo as a sculptor, though sculpture was his primary pursuit, the love of which he said he had sucked in with his milk; and to which his attachment was such, that it was only with reluctance he entered on the enterprise of the immortal works which he has left in painting. Of a genius who succeeded beyond rivalry in whatever he undertook, it is difficult to fix the principal sphere; but it appears to be incontestable, that, however great the loss in such a case might have been to either art, Painting would have suffered more if deprived of his powers, than even Sculpture. In Sculpture we possess the reliques of the antique, works that more than rival his. But what is there in Painting that could compensate for the loss of the Sistine chapel?

His first great work was the design so much celebrated under the name of the Cartoon of Pisa, begun in competition with Lionardo da Vinci, for the great saloon of the public palace at Florence. This work, which represented a number of soldiers bathing, and on a sudden attack,

* Mr. Descamps says he died in 1583, but Sandrart and others say he died in 1593.

leaping or rushing forward to arm and defend themselves, was the result and the application of his anatomical labours; motion personified, the active display of bone and muscle in every possible contrast. It was finished at intervals, but prevented from being executed in fresco by the turbulence of the times; and tradition brands the name of Baccio Bandinelli with its destruction, not, however, before it had laid the foundation of that style which distinguished the succeeding epoch of Florentine art.

Unable to resist the peremptory commands of Julio II. Michelangiolo now proceeded to paint the series of frescos which occupy the ceiling and the arches of the chapel of Sixtus IV. Their subject, in various historic compartments and single figures, is Theocracy, or the Empire of Religion, the Origin of the Human Race, and its Progress to Society. This work, which, though his first essay in fresco, displays with the bloom, the full maturity of his powers in execution and conception, perhaps the only work which might with confidence be opposed to the most celebrated monumental works of the ancients, whose extent and degree of perfection might alone have occupied a whole laborious life; this immortal work he completed, to satisfy the impetuosity of his patron, within a period of time almost fabulous to relate.

The interval during the pontificates of Leo X. Adrian VI. and Clemente VII. Michelangiolo employed in sculpture. Clemente had conceived the idea of employing him in two large pictures, the Fall of the Angels, over the door, and the Last Judgment, on the opposite side, over the altar of the Sistine chapel: the times prevented, and death intercepted the execution of the plan. It was resumed in part by Paul III. who, soon after his accession, in a visit which he paid the artist in person, attended by ten Cardinals, prevailed on him to undertake the altar-piece, or rather to fill the enormous façade of the chapel, above the altar, with the immense composition of the Last Judgment. This, if we follow Vasari, he must have accomplished in less than seven years; for Paul III. entered the Pontificate the 25th of September, 1534, and Michelangiolo exhibited his fresco to the public in 1541.

The last public labour of M. Angelo was in the opposite chapel, called the Paulina, from its founder, Paul III. and built by Antonio da Sangallo. The subjects which he chose were the Conversion of St. Paul, and the Crucifixion of St. Peter; they may be considered as the languid remains of his powers, and the dotage of genius.

That Michelangiolo called oil-painting the art of females and of idlers, is well known; and the idea of his ever having practised it, is now reduced to the solitary evidence of one picture, since even that, which he painted for Angelo D'òni, now in the Tribuna at Florence, and hitherto considered as an indisputable specimen of his painting in oil, has been adjudged by Lanzi to distemper. The Leda for the Duke of Ferrara, was painted in distemper. Neither the *Parcæ* in the Pitti Palace, nor the David and Goliath in the Louvre, have ever been considered as genuine; the last is probably the work of Sebastian del Piombo, who delighted in painting on stone or slate. The two Nunciate, altar-pieces in St. John Lateran, and the church Della Pace, are the works of Marcello Venusti, a Mantuan, who likewise painted the celebrated copy of the Last Judgment at Naples, for Cardinal Farnese. Venus receiving the caresses of Amor, and the Samaritan Woman, were painted from his cartoons, and by his own choice, by Jacopo da Pontormo. Bat. Franco coloured the Ganymede in oil, and Julio Clovio, in miniature; all the cabinet-pieces frequent in private collections, and in frequent repetitions, such as the two Nunciate, Christ in the Lap of his Mother, Christ in the Garden, Christ on the Cross, &c. &c. are copies from his cartoons or designs.

Of Michelangiolo it is difficult to decide, who have understood less, his encomiasts or his critics, though both rightly agree in dating from him an epoch; those of the establishment, these of the subversion of art.

Sublimity of conception, grandeur of form, and breadth of manner, are the elements of Michelangiolo's style: by these principles he selected or rejected the objects of imitation. As painter, as sculptor, as architect, he attempted, and above any other man succeeded, to unite magnificence of plan, and endless variety of subordinate parts, with the utmost simplicity and breadth. His line is uniformly grand. Character and beauty were admitted only as far as they could be made subservient to grandeur. The child, the female, meanness, deformity, were by him indiscriminately stamped with grandeur. A beggar rose from his hand the patriarch of poverty; the hump of his dwarf is impressed with dignity; his women are moulds of generation; his infants teem with the man; his men are a race of giants. This is the 'Terribil Via' hinted at by Agostino Carracci. To give the most perfect ease to the most perplexing difficulty, was the exclusive power of Michelangiolo. He is the inventor of Epic painting in the sublime compartments of the Sistine chapel. He has personified motion in the groups of the Cartoon of Pisa; embodied sentiment on the monuments of St. Lorenzo; unravelled the features of meditation in his Prophets and Sibyls; and, in the Last Judgment, with every attitude that varies the human body, traced the master-trait of every passion that sways the human heart. Neither as painter or sculptor he ever submitted to copy an individual, Julio II. only excepted, and in him he represented the reigning passion rather than the man. In painting he contented himself with a negative colour, and, as the painter of mankind, rejected all meretricious ornament. The fabric of St. Peter, scattered into infinity of jarring parts by his predecessors, he concentrated, suspended the cupola, and to the most complex gave the air of the most simple of edifices. Such, take him all in all, was Michelangiolo, the salt of art: sometimes he, no doubt, had moments, and perhaps periods of dereliction, deviated into manner, or perplexed the grandeur of his forms with futile and ostentatious anatomy: both met with herds of copyists, and it has been his fate to have been and still to be censured for their folly. F.

*GIULIO BONASONE.

DIED AGED

Giulio Bonasone, better known as an engraver than as a painter, has, perhaps, without sufficient authority, been called a scholar of Sabbatini. Some remaining oil-pictures of his, on canvas, which are in general weak and of different styles, make it probable, says Lanzi, that he resolved to be a painter when he had passed youth. There is, however, in the church of St. Stefano, in Bologna, a Purgatory of his, which has great beauties, and is suspected to have been done with the assistance of Sabbatini. He engraved from the antique, from the best masters, and from his own designs. The dates of his prints go as far as 1544. F.

BONIFAZIO, called VENEZIANO.

DIED 1553, AGED 62.

Bonifazio, whom Ridolfi believes to have been a scholar of Palma, Boschini numbers among the disciples of Titian, and says he followed him as shadow the body. He is, indeed, often his close imitator, but oftener has a character of his own, a free and creative genius, unborrowed elegance and spirit. The public offices at Venice abound in pictures all his own, and the Ducal palace, amongst others, possesses an Expulsion of the Publicans from the Temple, which for copiousness of composition, colour, and admirable perspective, might be alone sufficient to make his name immortal, had his own times and record not placed him with Titian and Palma. Lanzi ascribes to Bonifazio, what he styles the celebrated pictures from the Triumphs of Petrarch, once at Naples in a private collection; and now, he says, in England; it matters

little where they are : of powers, such as he ascribes to Bonifazio, those meagre, dry, and worse than Peruginesque performances, can never be the produce. F.

*CARLO BONONE.

BORN 1569, DIED 1632.

Carlo Bonone, a Ferrarese, was the scholar of Bastaruolo, and the rival of Scarsellino, whose suavity of manner he attempted to eclipse by energy and grandeur. He studied at Bologna for that purpose the Carracci; at Rome with nature and the antique, perhaps the Roman style; at Venice Paolo; at Parma Coreggio. In compositions of few figures he resembles Lod. Carracci sometimes to a degree of delusion; but in works of numerous grouping, such as the Feast of Herod and the Nuptials of Cana, at Ferrara, and chiefly in the Supper of Assuerus, at Ravenna, he rivals in abundance and arrangement the ornamental style of Paolo. At St. Maria in Vado, at Ferrara, his science in Correggiesque fore-shortening and forcible effects of chiaroscuro, fixed and astonished the eye of Guercino. His cabinet-pictures possess a high degree of finish. That such powers should not hitherto have procured Bonone an adequate degree of celebrity in the annals of painting, proves only, that no felicity of imitation can ever raise its possessor to the honours of originality and invention. F.

ALESSANDRO BONVICINO, called IL MORETTO.

DIED 1564, AGED 50.

He was of Brescia, and was the disciple of Titian, under whose direction he studied diligently for some years. But having accidentally seen the designs of Raphael, he felt an elevation of mind that he never had before experienced. He therefore gave himself up entirely to study those master-pieces of art and genius; and his observations were guided with such judgment as well as attention, that his improvement was truly surprising, and he became an exceeding good painter.

His works were eagerly bought up, as being extremely admired for the tenderness of the penciling, for the correctness and spirited expression of the figures, for the neatness of the finishing, and for the rich variety of his draperies, which usually consisted of velvets, damasks, or satins, all copied after nature, and being wonderfully imitated.

He was also equally excellent in portrait, and by many was placed in competition even with Titian.

PIETRO PAOLO BONZI, called IL GOBBO.

DIED 1640, AGED 60.

P. P. Bonzi, is called by Baglioni Il Gobbo di Cortona, because he was a native of that place; by others Il Gobbo de' Carracci, because he served in their school; and by the vulgar Il Gobbo da' Frutti, from his excellence in fruit-painting. Weak in historic design, not above mediocrity in landscape, he is unrivalled in representing fruit. In whatever way he composes or entwines those objects, they charm with the air and the graces of nature, its glow or freshness relieved and rounded by the most enchanting chiaroscuro. Such are his festoons in the frescos of the palace Mattei; and such, chiefly at Cortona, various easel-pieces in oil, of fruit disposed in dishes and in baskets. F.

DANIEL BOON.

DIED 1698.

He was born in Holland, but went to England, and settled there, in the reign of King Charles II.

His subjects were always taken from the lowest and meanest nature; and it seemed to be the utmost of his ambition, to excite laughter by ugliness, grimace, and deformity. He painted both in a large and a small size, and in some of his characters expressed strongly a great deal of droll humour and low pleasantry.

ARNOLD BOONEN.

DIED 1729, AGED 60.

He was born at Dort, in 1669, and at first was a disciple of Arnold Verbuys, a painter of history and portrait; but afterwards he placed himself with Godfrey Schalcken, and continued with that artist for six years; at which time Schalcken declared he could teach him no farther, recommending him only to study nature: and Boonen, by carefully following his advice, obtained the reputation of being a great master, when he was only twenty-five years of age.

The sweetness of his colouring, and the neatness of his touch, with a striking likeness in his portraits, procured him a number of admirers. He painted in the manner of his master, particularly subjects by candle-light, which were very delicate and very natural; and much more of his work was requested by the lovers of the art, than it was possible for him to undertake.

He had the honour to paint the portraits of the Czar of Muscovy, of Frederick I. King of Prussia, of the victorious Duke of Marlborough, as well as many of the Princes of Germany, and most of the Noblemen who attended the Czar.

His style of colouring was extremely good, and he had an elegant manner of disposing the attitudes of his figures; his handling was neat, and the whole had so much harmony, that he was justly ranked among the ablest artists of his time.

The small pictures of Boonen are in the taste of his master Schalcken; but his excessive application, to answer the multitude of his engagements, impaired his health, and destroyed him, while it enriched him.

HENRY VANDER BORCHT.

DIED 1660, AGED 77.

He was born at Brussels, in 1583, and was a disciple of Giles Valkenburgh; but he completed his studies in Italy, and, at his return to his own country, his performances were held in considerable esteem.

He was remarkably fond of antique curiosities, and had a thorough knowledge of their intrinsic worth; on which account he was highly regarded by the memorable Earl of Arundel, and received a commission from that nobleman, to procure for him in Italy whatsoever rarities he could meet with that were purchasable; and he discharged that trust to his own honour, and the satisfaction of his employer.

He continued in England for several years, where his paintings were well esteemed, and he was employed in the service of King Charles II. till he retired to Antwerp, where he died.

BORDIER.—See PETITOT, the Old.

PARIS BORDONE.

DIED 1588, AGED *75.

He was born at Trevigi, in 1513, and at eight years of age was conducted to Venice, where he was carefully educated by one of his relations. At a proper age he was placed as a disciple with Titian, under whom he made so happy a progress, that he did not continue with him many years; especially as he observed that Titian was not as communicative as he wished, or indeed had just reason to expect. He lamented that Giorgione was not then alive to instruct him, because he preferred the manner of that master to all others. However, to the utmost of his power, he studied and imitated the style of Giorgione, and very soon rose into such reputation, that he was appointed to paint a picture in the church of St. Nicholas, when he was only eighteen years of age.

Some time after he received an invitation to Vincenza, to adorn a gallery with paintings in fresco; part of which had been formerly enriched by the hand of Titian, with a design representing the Judgment of Solomon. Bordone engaged in the undertaking with an inward satisfaction, as his work was to be contrasted with the work of his master; and he composed the history of Noah and his Sons, which he finished with his utmost care; nor was it esteemed inferior to the work of Titian, both performances seeming to have been the product of one pencil.

He likewise finished several considerable works at Venice and Trevigi, and in each city painted many portraits of the nobility and persons of distinction. But, in the year 1538, he entered into the service of Francis I. of France, and added continually to his reputation, by every historical subject and portrait which he finished, as they were excellently designed, and had a charming tone of colour to recommend them.

On his quitting France, he visited the principal cities of Italy, and left a number of memorable works, as monuments of his extraordinary abilities. His colouring has all the appearance of nature, nor can any thing be more lively or more admired than the portraits of Bordone. Several of them are still preserved in the Palazzo Pitti, at Florence, of which the colouring is excessively clear, fresh, and truly beautiful.

ORAZIO BORGIANNI.

DIED 1681, AGED 51.

He was born at Rome, in 1630, and learned design from Giulio Borgianni his brother; but improved himself by studying the capital performances of the ancient and modern artists, which he was enabled to contemplate every day in his native city.

Having had an offer from a nobleman, of travelling with him in a tour through Europe, he willingly accepted it, from a desire of being acquainted with the different customs and manners of different nations. But his progress was stopped by his falling in love with a young woman in Spain, to whom he was afterwards married; and finding his circumstances reduced to a narrow compass, he applied himself to his profession with double diligence, to procure a comfortable support. His endeavours were soon successful; and he was happy enough to find many friends, admirers, and employers, and was accounted one of the best painters in Spain.

* Felibien, the Chronological Tables, and the author of the *Abrégé*, affirm that Bordone died at the age of 65; but where that painter is mentioned by Vasari in the *Life of Titian*, it is said he died when he was 75 years old. Vol. iii. p. 232.

After the death of his wife, having then no attachment to that country, he returned to Rome, and painted some historical subjects larger than life; but the figures being above his accustomed size, shewed a want of correctness in several of the members, which made his pictures not quite acceptable to the refined taste of the Roman school. However, he was engaged in some great works for the chapels and convents, and also to paint portraits, by which he acquired honour, and lived in affluence.

He died heart-broken with melancholy, by the ill-treatment he received, through the envy and villany of one Celio a painter, who proved a most malicious competitor; and to whom he had been often preferred, by the best judges of painting at Rome. But he died, lamented and pitied by every worthy man of his profession.

LUCIANO BORZONE.

DIED 1645, AGED 55.

He was born at Genoa, in 1590, and excelled equally in portrait and history. The early manner of this master was faulty and incorrect; but his second was grand and graceful; his expression was good, and his colouring strong and natural.

JOHN BAPTIST BORZONE.

DIED 1654.

He was one of the sons of Luciano Borzone, who being instructed by his father, painted history in the same style of colouring and design, with figures as large as life; and he often painted perspective views of palaces, gardens, and public edifices, with good success.

CARLO BORZONE.

DIED 1657.

This painter was another son of Luciano, who painted portraits in the manner of his father, and gained an extraordinary reputation.

FRANCISCO MARIA BORZONE.

DIED 1679, AGED 54.

He was born at Genoa, in 1625, the youngest son of Luciano; and although he received his instruction in the art of painting from his father, whose greatest excellence consisted in historical painting, yet the genius of Francisco inclined him to landscape, in which style he became very eminent.

He generally introduced views of the sea and shipwrecks, and imitated the styles of Claude Lorraine and Gaspar Poussin with success. His composition is good; his sites are pleasing; his trees are delicately, yet freely touched; his colouring is tender, fresh, and has great truth; and his pictures have a truly fine effect.

For several years he was employed and honoured at the French court; and his works at the Louvre, and other palaces, have a sufficient degree of merit to maintain his reputation.

JEROM BOS.

DIED 1500.

He was born at Bois-le-Duc, and seemed to have a peculiar pleasure in painting spectres, devils, and enchantments; and although he possessed considerable powers as a painter, as well in the

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freedom of his touch as in the strength of his colouring, yet his pictures rather excite a horror mixed with admiration, than any degree of real delight.

Among the singular subjects which he chose, there is one which represents the Saviour delivering the Patriarchs from Hell. The fire and flames are painted with great truth; Judas in the attempt of slyly escaping with the Saints, is seized in the neck by the Devils, who are going to hang him up in the air.

A most remarkable painting of this master's hand, among several others in the Escorial, is an allegory of the pleasures of the flesh; in which he represents the principal figure in a carriage drawn by monstrous imaginary forms, preceded by Demons, and followed by Death.

As to his manner, it was less stiff than that of most of the painters of his time; and his draperies were in a better taste, more simple, and with less sameness, than any of his contemporaries. He painted on a white ground, which he so managed as to give a degree of transparence to his colours, and the appearance of more warmth. He laid on his colours lightly, and so placed them, even at the first touch of his pencil, as to give them their proper effect, without disturbing them; and his touch was full of spirit. It is very remarkable, that although his subjects are frequently disagreeable, his pictures have always been much esteemed, and yield considerable prices.

† LEWIS JANSSEN BOS.

DIED 1507.

He was born at Bois-le-Duc; and having been carefully instructed in the art of painting by the artists of his native city, he applied himself entirely to study after nature, and rendered himself very eminent for the truth of his colouring, and the neatness of his handling.

His favourite subjects were flowers and curious plants, which he usually represented as grouped in glasses, or vases of crystal, half filled with water; and gave them so lovely a look of nature, that it seemed scarcely possible to express them with greater truth or delicacy.

It was frequent with this master, to represent the drops of dew on the leaves of his objects, which he executed with an uncommon transparence; and embellished his subjects with butterflies, bees, wasps, and other insects, which Sandrart says, were superior to any thing of that kind performed by his contemporary artists.

He likewise painted portraits with very great success, and shewed as much merit in that style, as he did in his compositions of still life.

GASPAR VANDER BOSS.

DIED 1666, AGED 32.

He was born at Hoorn, in 1634, and shewed an early inclination to painting. As he advanced in knowledge and practice, he distinguished himself by the goodness of his composition, by a light free touch, by a pleasing tint of colour, and a very artful manner of handling; insomuch that Bronkhorst, an able painter, and a competent judge, said he had not seen better performances of any master than those of Boss.

He worked with indefatigable application, which probably impaired his health, for he died in the bloom of life, universally regretted.

† Mr. Descamps calls this painter John Lewis de Bos, but Sandrart names him Lewis-Janssen Bos; and yet each of those authors profess to follow the same guide, Charles Van Mander.

BALTHASAR VANDEN BOSCH.

DIED 1715, AGED 40.

He was born at Antwerp, in 1675, and was placed under the care of one Thomas, whose subjects were apartments with figures, in the manner of Teniers; and he decorated the insides of those apartments with bustos, vases, pictures, and other curiosities, which sort of subjects were at that time in great request.

Bosch studied the same manner of painting, and with great success; but the connoisseurs and his friends advised him to employ his pencil on subjects of a more elegant and elevated kind; because it seemed a little absurd, to see apartments designed with so much magnificence, and so richly ornamented, occupied by persons so mean and vulgar in their appearance as the figures generally represented.

Bosch profited by the advice, and soon acquired a different style of design and elegance in his composition, which afforded more pleasure to the eye, and more value to his productions. He also painted portraits with a great deal of reputation, particularly a portrait of the Duke of Marlborough on horseback, which gained him all the applause that he could possibly desire. The horse was painted by Van Bloemen.

His paintings rose to a most extravagant price, and were at that time more dear than those of Teniers or Ostade. Some of his works have true merit, being very good in the composition and design, and also in respect of the colouring; and the forms of his figures were more elegant than most of his contemporaries. His subjects were judiciously chosen, and for the most part they were sculptors or painters, surrounded with pictures or bustos of marble, brass, or plaister, to which he gave abundance of variety, and a great degree of truth. His pencil is light, his touch spirited, and his figures are dressed in the mode of the time.

However, notwithstanding he possessed so much merit, as is generally and justly ascribed to him, his works cannot enter into competition with those of Ostade or Teniers; nor is he now esteemed as he formerly had been, even by his own countrymen.

THOMAS WILLEBORTS BOSSCHART.

DIED 1667, AGED 54.

He was born at Bergen-op-Zoon, in 1613, and at first was instructed by an ordinary painter in that city; but having too great a natural genius to be content with such a master, he quitted him, and went to study at Rome, where he became the disciple of Gerard Segers, and lived with him four years; till, by the care of that artist, he was so remarkably improved, that his performances met with general approbation.

He shewed a fine taste of design, and was very correct: his touch was free and full of spirit, his colouring had transparence and truth, and his carnations had so much of softness and life, that he was thought to approach near to Vandyck in portrait and history; so that his works were eagerly purchased.

His singular merit recommended him to the favour of the Prince of Orange, who not only bought up all that could be procured of his paintings, but he also engaged Bosschart in his service for several years.

The large picture at the Hague, which emblematically represents War and Peace, and the Martyrdom of St. George, in the great church, which were painted by this master, are highly commended for goodness of expression, for excellent colouring, and for being exquisitely finished.

ANDREA BOSCOLI.

DIED 1606, AGED 53.

He was born at Florence, in 1553, and was a disciple of Santi Titi. He rendered himself famous by having a just notion of the *chiaroscuro*, and using it successfully in the Florentine school, where, before his time, it had not been well understood; though Giorgione at Venice, and also Titian, had established it as a principle of the art, and made the happiest use of it in their works some years before Boscoli.

He had a great freedom of hand, with a surprising force of colour; and the grandeur of his style in design and composition, resembled that of his master. He studied after nature; and, wherever he travelled, had always a book with blank paper, to sketch any particular objects that gave him pleasure, in order to preserve the ideas of those objects whenever he wanted to introduce them in his designs. But happening, at Loretto, to survey the slight fortifications of that city with particular attention, and being observed while he was busy in drawing a sketch of them, he was instantly seized by the officers of justice, and condemned to be hanged; which sentence would certainly have been executed in a few hours, if Signor Bandini had not interposed in his behalf, and explained to the chief magistrate the innocent intention of the painter.

JACOB VANDEN BOSCH.

DIED 1676, AGED 40.

This artist was born at Amsterdam, in 1636, and painted summer-fruits of various kinds, peaches, pears, apples, plums, nectarines, and cherries, with extraordinary neatness of pencil. He painted all his objects after nature, and imitated every sort of fruit with so great truth and delicacy, with such natural and transparent colour, that they appeared delicious, and almost real.

JOHN BOTH.

DIED 1650, AGED 40.

Houbraken censures De Piles and Felibien, for miscalling the names of the two brothers, John and Henry; and also for their affirming that Henry was the landscape-painter, and John the painter of figures; whereas the direct contrary is the truth. And Houbraken asserts, that from sufficient and incontestable authority, he knows the name of the landscape-painter to be John, and the other Andrew; and in this case, I think the authority of Houbraken preferable to other writers.

John Both was born at Utrecht, in 1610, and was the disciple of Abraham Bloemart, who at the same time instructed Andrew, the brother of John Both; but to perfect themselves in a good taste of design, they went together to Rome, and resided there for a great many years.

The genius of John directed him to the study of landscape, in which he rose almost to the highest perfection, making the style of Claude Lorraine his model; and by many his works are mentioned in competition even with those of Claude. The warmth of his skies, the judicious and regular receding of the objects, and the sweetness of his distances, afford the eye a degree of pleasure, superior to what we feel on viewing the works of almost any other artist.

John and Andrew had very different talents, and each of them were admirable in their different way. The former excelled in landscape, the latter inserted the figures, which he designed in the manner of Bamboccio; and those figures are always so well adapted, that every picture seemed only the work of one master. The works of these associate brothers are justly admired through all Europe; they are universally sought for, and purchased at very large prices.

Most of his pictures are, for size, between two and five feet long; but in those that are smaller, there is exquisite neatness. They generally express the sunny light of the morning, breaking out from behind woods, hills, or mountains, and diffusing a warm glow over the skies, trees, and the whole face of nature; or else a sun-set, with a lovely tinge in the clouds, every object beautifully partaking of a proper degree of natural illumination. And it is to be observed, that even the different hours of the day are perceptible in his landscapes, from the propriety of the tints which he uses.

By some connoisseurs he is censured for having too much of the tawny in his colouring, and that the leafings of his trees are too yellow, approaching to saffron; but this is not a general fault in his pictures, though some of them, accidentally, may justly be liable to that criticism, for he corrected that fault; and many of his pictures are no more tinged with those colours, than truth and beautiful nature will justify; and his colouring obtained for him the distinction which he still possesses, of being called *Both* of Italy.

Descamps, in the life of *Both*, after having said that John painted landscapes, and Andrew figures, in the manner of *Bamboccio*, asserts that Andrew was drowned in a canal at Venice, and John returned to Utrecht; in which account he appears to follow *Sandrart*; though other writers agree, that it was the landscape-painter who was drowned, and Andrew, returning to his own country, painted conversations and portraits as long as he lived, of which the other was incapable.

The two brothers mutually assisted each other till the death of John; and then Andrew retired from Italy, and settled in his own country.

ANDREW BOTH.

DIED 1656.

After the death of his brother John, he settled at Utrecht, and continued to paint sometimes portraits, sometimes landscapes, in the manner of his brother, and also conversations, and players at cards, in the manner of *Bamboccio*.

Both of those masters had extraordinary readiness of hand, and a free, light, sweet pencil; and that they were expeditious, may be evident from the great number of pictures which they finished. Andrew, during the remainder of his life, had as much employment as he could possibly execute; but was so affected by the melancholy death of his brother, that he survived him only a few years.

**GIO. MARIA BOTTALLA.

DIED 1644, AGED 31.

G. M. Bottalla of Genova, received the instructions of *Pietro da Cortona*. The surname of *Raffaellino*, given him by Cardinal *Sacchetti*, he owes more to the partiality of that patron than to his early success in imitating a master of whose principles his works at Rome and Genova exhibit no trace; for however respectable, they are balanced, between *Pietro Bernettini* and *Annibale Caracci*: such is in the Capitol the large History of Jacob and Esau meeting, and such the fresco in the palace of *Agostino Aivolo*, at Genova. F.

**GIUSEPPE BOTTANI.

B. 1717, †1784.

G. Bottani a Cremonese, after having finished his studies under *Masucci* at Rome, was called by *Joseph II.* to Mantova as first Director of its Academy. He acquired a name in

landscape as an imitator of Poussin, and in figures, as a follower of Maratta: one of his best pictures is an altar-piece of St. Paola taking leave of her domestics, in the church of S. Cosma and Damian at Milano, a work, equal in merit to one of Batoni, by its side, and to which few of his other works can be compared; the mannered produce of practice and impudence of hand. He was succeeded as Director of the Academy at Mantova by his brother Giovanni. F.

SANDRO or ALESSANDRO BOTTICELLO.

DIED 1515, AGED 78.

He was born at Florence, in 1437; and being placed as a disciple with Filippo Lippi, he imitated that master, as well in his design as colouring. He performed several considerable works at Florence, and several at Rome, by which he gained great reputation; at the former, a Venus rising from the Sea, and also a Venus adorned by the Graces; and at the latter, he painted sacred subjects from the New Testament, which at that time were very much commended. He obtained great honour by his performances in the chapel of Sixtus IV. for which he was very amply rewarded; and for the family of the Medici he finished some portraits, and many historical compositions.

It was customary with this master to introduce a great number of figures in all the subjects he designed, and he disposed them with tolerable judgment and propriety; but in one of his designs, representing the Adoration of the Magi, the variety and the multitude of his figures are astonishing.

**GIOVANNI BOULANGER.

B. 1606, D. 1660.

Jean Boulanger of Troyes, a pupil of Guido, became painter to the Court of Modena, and master of a School of Art in that city. What remains of his delicate pencil in the ducal palace, proves the felicity of his invention, the vivid harmony of his colour, and in the attitudes a spirit bordering on enthusiasm. Such is the Sacrifice (if it be his, as fame asserts) of Iphigenia; though the person of Agamemnon is veiled in a manner too whimsical to be admitted in a heroic subject. Of his scholars, Tomaso Costa of Sassuolo, and Sigismondo Caula a Modenese, excelled the rest. Costa, a vigorous colourist, laid his hand indiscriminately on every subject of art, greatly employed at Reggio his usual residence, and much at Modena, where he painted the cupola of S. Vincenzo. Caula left his home only to improve himself at Venice, and returned with a copious and well-toned style; but sunk to a more languid one as he advanced in life. F.

LOUIS BOULLOGNE, the Old.

DIED 1674, AGED 65.

The principal accomplishments of this master, who was born at Paris, in 1609, consisted in his ability to copy the works of the most celebrated ancient painters. The similitude between his pictures and the originals was scarcely credible; and it hath often surprised and puzzled some of the most expert judges.

However, he painted historical subjects of his own invention and design; and in the church of Notre Dame, at Paris, there are three of his compositions; St. Paul at Ephesus, the Martyrdom of St. Paul, and the Presentation of Christ in the Temple.

BON BOULLOGNE.

DIED 1717, AGED 68.

He was the son and disciple of Louis, born at Paris, in 1649, and painted history and landscape with success; but the most remarkable part of his merit was, that, like his father, he could imitate the works of the greatest masters, and succeeded in it to admiration, as he had the skill to give his own pictures the look and appearance of ancient paintings.

He copied a picture of Guido's with such amazing exactness, that even Mignard pronounced it peremptorily to be of Guido's own hand; and he copied another after Perino del Vaga, which, in every respect, is so like, as to make it impossible to distinguish it from the original.

Certainly facts like these, which frequently occur, and are well attested, ought to instruct modern connoisseurs to be less positive in their opinions of the authenticity of pictures, and more modest in their assertions of their infallible knowledge of hands.

LOUIS BOULLOGNE, the Young.

DIED 1734, AGED 80.

He was the younger brother of Bon, born at Paris, in 1654, and instructed in the art of painting by his father. At the age of eighteen he obtained the first prize in the Academy; and was sent to Rome, to improve himself in composition and design.

He continued at Rome for five years, copying the works of the greatest masters, particularly those of Raphael; and several of those copies, on his return to France, were executed in tapestries.

He received many marks of favour and esteem from Louis XIV. who employed him at Fontainebleau and Trianon; allowed him a considerable pension; conferred on him the order of St. Michael; and, after the death of Anthony Coypel, appointed him principal painter.

In all the performances of this master, it might easily be observed, that he had studied the eminent masters with judgment and care; his colouring was strong, his composition was in a good style, the airs of his heads had expression and character, and his figures were designed with competent correctness.

SEBASTIEN BOURDON.

* DIED 1671, AGED 55.

Bourdon was born at Montpellier, in 1616; and in several branches of his art was an excellent painter, but principally in landscape. He had a fertile genius, yet seemed to want strength of judgment to guide and regulate the wantonness of his imagination.

The first rudiments of the art were taught him by his father, who was a painter on glass, but he studied under another artist at Paris, who was a person of no great note, but his own native power made him ample amends for the defects of his preceptors.

At eighteen years of age he travelled to Rome, to acquire a better taste of design, and enlarge his knowledge; and having only looked on a picture painted by Claude Lorraine, he copied it by the strength of his memory to the surprise of Claude himself, and of several others who were able judges. He also imitated the style and composition of Andrea Sacchi and Coreggio; and with great success adapted his pencil to the delicate manner of Bamboccio.

After a residence for three years in Italy, and being for some time in the service of Queen

* The most authentic writers fix the birth of Bourdon in 1616, and his death in 1671, at the age of 55, particularly the authors of the *Abrégé*, &c. Yet De Piles and the *Chronological Tables* fix his birth in 1602, and his death in 1662, at the age of 60; and Pere Resta says he was born in 1617, and died in 1673, at the age of 54.

Christina of Sweden, he returned to his own country, excellently qualified, and finished that celebrated picture which is in the church of Notre Dame at Paris, when he was only twenty-seven years of age.

He had an uncommon readiness of hand, though he was frequently incorrect, and was particularly so in the extremities of his figures. As a proof of his expeditious manner of painting, it is reported, that in one day he painted twelve portraits after life, as large as nature, and those not the worst of his performances.

His touch is extremely light, his colouring good, his attitudes are full of variety, and sometimes graceful, and his expression is lively and animated. However, it must be confessed, that his conceptions were often extravagant, nor would many of his compositions abide a critical examination.

His landscapes are in the taste of Titian, but they seem rather designed from imagination than after nature; yet, in several of them, the product of that imagination has a beautiful effect; and he usually enriched his pastoral scenes with a great number of figures and animals. His pictures are seldom finished, and those which appear most so, are not always his best.

The most esteemed work of Bourdon is the Martyrdom of St. Peter, in the church of Notre Dame at Paris, which is considered as a curiosity.

FRANCIS BOUT.—See BODEWYNS.

**DON JUAN ANTONIO BOUZAS.

B. †

A Galician artist of less celebrity, than merit. He is said to have been a nurseling of Luca Giordano at Madrid, and after his departure, to have retired to Santiago, intimidated by the war then raging about the succession. His pictures are extremely rare; the cathedral of Santiago possesses an altar-piece of St. Paul and Andrea by him, and the convent of St. Dominic two other subjects.

F.

BOWER.—See BAUR.

REINIER BRAKENBURG.

BORN IN 1649.

He was born at Haerlem, and placed as a disciple under Mommers; but it is the opinion of Houbraken, that he studied afterwards under Bernard Schendel.

His subjects were like those of Brouwer; and he resembled that master, not only in his genius and style of composition, but also in his morals and manner of life, both of those artists being ingenious and dissolute. Yet in some of his pictures it seems as if he desired to imitate Ostade.

He designed his figures after nature, and represented them in the habit and mode of the times. His subjects were the feasts of boors, the amusements of the villagers, kermesses, dancings, and very frequently conversations, in which love and wine were never omitted. His compositions are ingenious, and full of variety, as to actions and attitudes; though the forms of his men and women are always the same, always copied from low nature, without elegance of choice. His colouring is strong and natural, his touch lively and firm; only it were to be wished that he had a better taste of design.

The pictures of his latter time are often not so carefully executed, and particularly in the extremities.

*BRAMANTE.—See LAZZARI.

**BRAMANTINO.—See SUARDI.

LEONARD BRAMER.

BORN IN 1596.

This native of Delft is said to have attended the school of Rembrandt, though ten years older than the master; in small dimensions he imitated and sometimes attained Rembrandt's force, brilliancy, and chiaroscuro, without sacrificing form or adopting his impasto. He chiefly resided in Italy, and few of his pictures are to be met with elsewhere. F.

PETER BRANDEL.

DIED 1739, AGED 79.

He was born at Prague, in 1660, and at fifteen years of age became a disciple of John Schroeter, principal painter at that Court. When he had spent about four years in that school, Schroeter had opportunities of observing the rising merit of his pupil, and that he was in reality a better artist than himself; which probably occasioned their separation soon after. For Brandel had received direction from his master to paint a small altar-piece; and Schroeter, going in the evening to see how far the work was advanced, perceived his disciple at a window, unemployed; and without looking at the picture, which was already finished, he insulted him in severe terms for idling: which unmerited ill-treatment Brandel immediately resented, quitted his school, and commenced a master himself.

Most of the churches at Prague and Breslau are embellished with his works; he spent the greatest part of his life at Prague, and might have been enriched by his performances, if he had not wasted his acquisitions by profusion, and an irregular conduct.

He had capacity, and consulted nature; his invention was ready; his manner of painting was expeditious; and, although he designed with great ease, he avoided loading his compositions. His colouring is natural, except that in his shadows he was sometimes too black; his pencil was broad, easy, and very free.

JOHAN BRANDENBERG.

DIED 1729, AGED 69.

John the son of Thomas Brandenburg a painter of Zug, was born in 1660. His talents disclosed themselves at an early period, for we find him in 1680 copying the works of Giulio Romano at Mantua. There is a plafond of his in the Concert-Hall at Zurich which gives a favourable idea of his style of composition and powers in fresco. He painted much in the churches and convents of Switzerland, and it was to answer the multiplicity of his commissions that he sacrificed the accuracy and diligence which distinguish his earliest work, to that dispatch of method and dash of hand which ultimately marked his course. The collectors of epitaphs may add the following to their lists, as preserved by Fuessli.

In tumulo latet pictoris dextra JOANNIS :
 Quæ pinxit, nullo funere rapta manent.
 Inspice templa; tibi tabulata vel ipsa loquentur,
 Picturæ scopum numinis esse scopum.

F.

GIACINTO BRANDI.

DIED 1691, AGED 68.

Giacinto Brandi, born at Poli, in 1623, was the pupil of Lanfranco, and the best of his Roman scholars. He adopted at first his master's moderate tone of colour, the variety and the contrasts of his composition, and the facility and freedom of his pencil. But the desire of acquiring wealth made him gradually dismiss those principles, and the pictures with which he filled Rome and its states, have little correctness, and less of that grandeur which distinguishes the style of Lanfranco. His power is, however, proved by the picture of St. Rocco, in the church of the Ripetta, and by that of the Forty Martyrs, in the Stigmata. F.

GREGORY BRANDMULLER.

DIED 1691, AGED 30.

He is considered in the Helvetic school as an artist of the first rank, and was born at Basle, in 1661. He acquired the knowledge of design by studying and copying some good prints, which were in the possession of his father; and from the appearance of his having a strong natural talent, he was placed as a disciple with Caspar Meyer.

When he quitted Basle, he went to Paris, and had the good fortune to be received into the school of Le Brun; and the variety of works in which that eminent master was employed, proved an excellent means of instruction to the young artist. He pleased Le Brun exceedingly by the progress he made, so that he was intrusted with several designs, under the immediate inspection of that great painter; but the particular respect and preference shewn by the master to the disciple, excited the envy and jealousy of others to such a degree, as might have been attended with unhappy consequences, if Brandmuller had not retired to his own country; though not before he had obtained the prize in the Royal Academy at Paris.

He excelled in history and portrait, and his genius resembled that of Le Brun; his subjects being full of fire, and treated with elevation and grandeur. His design is correct, and his expression animated and just. He had a good method of colouring, laying on each mass in so proper a manner as to avoid breaking or torturing his tints; which made his colours retain their original beauty and strength without fading.

He was fond of painting portraits in an historical style; and was generally commended for the resemblance of the persons who were his models, and the agreeable taste in his compositions.

SOLOMON DÉ BRAY.

DIED 1664, AGED 67.

He was born at Haerlem in * 1597, and is reckoned among the good artists of his time. He painted a great number of portraits in a small as well as in a large size, for persons of the greatest distinction in the Netherlands; and he gained much honour by educating and instructing his son in his own profession, who afterwards became a very eminent painter.

JACOB DE BRAY.

† LIVED IN 1680.

This master was the son and disciple of Solomon de Bray, born likewise at Haerlem, and distinguished himself by his drawings, as well as his paintings.

* Mr. Descamps fixes his birth in 1579.

† Mr. Descamps says, that Jacob de Bray died some weeks before his father in 1664; but other writers affirm that he was alive in 1680.

At Amsterdam there is a picture by this artist, representing David playing before the Ark, which is mentioned by writers in the highest terms of commendation. It is finished with a neat clean touch, and the colouring is so happily managed, that it appears as fresh as if it had but newly come from the easel.

He shewed uncommon skill in designing and drawing naked figures; but his drawings on vellum and paper are extremely fine and highly valued. They are finished in red and black chalk, and many of them are preserved in the collection of Mr. Isaac Delcourt, at Amsterdam.

BRECKBERG.—See BERKHEYDEN.

**LODOVICO BREA.

FROM 1483 TO 1513.

Lodovico Brea of Nizza may be considered as the founder of the primitive Ligurian school; Genova and its states still possess many of his works, with dates as above. Though inferior in taste to the best contemporaries of other schools, meagre in design, and attached to gilding, he yields to none in characteristic beauty of heads, and a vivacity of colour, which has defied time. The folds of his draperies are natural, his composition has propriety, his attitudes spirit, his plans are uncommon. He possesses an originality which clears him from all suspicion of imitation, or deference to another school: all this is to be understood of small proportions, for on large dimensions, it does not appear, that he ever ventured. The most praised of his relics are a Murder of the Innocents at St. Agostino, and a St. John in the oratory of the Madonna di Savona, made by commission of the Cardinal della Rovere, in competition with other artists. F.

PETER VAN BRED A.

DIED 1681, AGED 51.

He was born at Antwerp, in 1630; studied landscape after nature, and adorned his designs with figures that were correctly drawn, and grouped with judgment. His grounds are well broken, and the trees and waters, which he always sketched upon the spot, have abundance of truth, are remarkable for clearness and good handling; and his scenes are generally enriched with elegant Roman buildings, fountains, monuments, and ruins. His style resembled that of John Brueghel, but almost in every respect he is far inferior to that master.

JOHN VAN BRED A.

DIED 1750, AGED 67.

He was born at Antwerp, in 1683, the son of Alexander Van Breda, an artist who was much esteemed for landscapes, views of particular scenes in Italy, fairs and markets, with a variety of animals and figures. He was instructed by his father; and having the advantage of a good example, and a good director, added to his own great application, he continued his studies with his father till he was eighteen years of age.

Having established his reputation in Holland, he went to London with Rysbrack the sculptor; and there gradually rose into such esteem, that he was visited by persons of the highest rank, and particularly patronised by the unfortunate Earl of Derwentwater, who was beheaded for rebellion in 1715. He found so much encouragement in London, that he was employed by the court and the nobility, and could scarce execute the large demands for his performances.

After a residence of some years in England, he returned to Antwerp, loaded with riches, and in the year 1746, sold to Lewis XIV. four of his pictures.

He certainly approached nearer to those great masters whose manner he imitated, namely,

Brueghel and Wouwermans, than any other artist of his time. His landscapes are in the style and taste of the former; and his conversations, historical figures, fairs, skirmishes, or battles, are in the manner of the latter.

BARTHOLOMEW BREENBERG.

DIED 1660, AGED 40.

He was born at Utrecht, in 1620, but went early to Rome; and is best known by the name of Bartolomeo, a distinguishing appellation given him by the society of Flemish painters at Rome, called Bentvogels.

He studied landscape after nature, in the environs of that city, and acquired an elegant and charming taste. The vast quantity of superb and amazing ruins which he continually beheld, afforded him a variety of most beautiful objects to adorn his landscapes; for even the trees and shrubs about Tivoli and Frascati are admirably adapted to painting, as well in their form as in their colour.

The figures which he introduced in his landscapes are always well executed, and disposed with an elegant propriety; so also are the animals, which he touched with extraordinary spirit and freedom. He mostly painted in a small size; and therefore, whenever he attempted a larger, his figures are not so correct.

His first manner was rather too black, but his second is better coloured, better finished, and superior to the other. The pictures of this master are exceedingly rare, and highly valued.

** SIMONE BRENTANA.

B. 1656, LIVED STILL 1718.

Simone Brentana a Venetian residing at Verona, with the advantages of a lettered education, and solid principles of art, chose Tintoretto for his model and followed him with no irresolute stride; but whilst he emulated that fire which disdains the air of finish, and the golden hues of Robusti, he consulted the forms of the Roman school, and in composition maintained a new and original character. His pictures were sought after by princes, and are not often met with in private collections. The churches of the State possess altar-pieces by his hand; and that of St. Sebastian at Verona, the Martyrdom of its Patron, in which the forms of the expiring Saint, and the grace of the Angel who crowns him, deserve equal praise. F.

** FRA. GIO. MARIA DA BRESCIA.

PAINTED ABOUT 1500.

Averoldi celebrates the frescos of this Carmelite in the cloisters of the church del Carmine at Brescia: they represent a series of subjects from the history of Elias and Elisha. He was probably the master of Girolamo da Brescia another Carmelite, who painted a picture of the Nativity in S. Giovanni at Savona, and inscribed it, 'Opus F. Hieronymi de Brixia Carmelitæ, 1519.' F.

CHARLES BREYDEL.

DIED 1744, AGED 67.

Charles Breydel a native of Antwerp was the disciple of old Rysbrack, travelled in Germany and Holland, and shewed some power in landscape-painting, especially whilst he imitated the style of Griffier. He resided at Ghent. F.

FRANCIS BREYDEL.

DIED 1750, AGED 71.

He was born at Antwerp, in 1679; and it is generally supposed that he was a disciple of old Rysbrack, as well as his brother Charles; but he chose very different subjects; for, at an early time of life, he painted portraits with so great success, that he was appointed painter to the Court of Hesse-Cassel, where his works were very much esteemed.

He was not limited to portraits only, but he also painted conversations, feasts, assemblies, and carnivals; which subjects he observed to be very pleasing to the lovers of the art, and on that account he was induced to paint a great many in that style. However, from a levity of temper, he quitted the Court of Hesse, where he was exceedingly caressed, and went to England, where probably he found sufficient encouragement, as he continued there for several years along with his friend Vandermyen.

His conversations, and other compositions, are finely executed, agreeably coloured, and well disposed; and those pictures of his hand are most preferred, where he has endeavoured to give a proper variety to his figures. In those the dresses are usually in the mode of the time; the persons represented are of different ranks and occupations, mixed with some of the military order; and through the whole there is an appearance of nature, truth, and a great deal of spirit.

MATTHEW BRIL.

DIED 1584, AGED 34.

Very few particulars relative to the life of this master are mentioned by the different writers on this subject; but the most material are, that he was born at Antwerp, in 1550, and learned the rudiments of his art in that city; that he went to study at Rome, and in a very few years manifested so much merit in landscape and history, that Pope Gregory XIII. employed him to work in the Vatican, and allowed him an honourable pension as long as he lived.

PAUL BRIL.

DIED 1626, AGED 72.

This excellent artist, brother to Matthew Bril, was born at Antwerp, in 1554, but bred to the profession of painting under Daniel Voltelmans. From the time of his quitting that master till he went to Italy, his manner was rather stiff, his pictures had a predominant brown and yellow tinge, and his design and colouring were equally indifferent. But when he visited his brother Matthew at Rome, and saw the works of Titian and Caracci, he altered his Flemish manner entirely, and fixed upon a style that was abundantly pleasing, with a charming tone of colour.

The pension and employment which his brother possessed at the Vatican were conferred upon Paul; and he so far surpassed him, that he daily rose in his reputation, till he was considered as the first in his profession. Annibal Caracci generally painted the figures in his landscapes, and by that means increased their value to a very high degree.

His manner of painting is true, sweet, and tender; the touchings of his trees are firm, and yet delicate; his scenery, his situations, and distances, are admirable, most of them being taken from nature; and the masses of his light and shadow are strong, and very judicious; though, in some of his small easel-pictures, he may be sometimes accounted rather too green, or at least more greenish than could be wished. It is remarked of him, that, in the latter part of his life, his landscapes were always of a small size; but they are beautiful and exquisitely finished, and frequently he painted them on copper.

The genuine works of this eminent master are now rarely to be met with, especially those of the larger size, and they afford prices that are extremely high in every part of Europe. Sandrart observes, that in his time the pictures of Paul Bril were eagerly coveted in all countries where the polite arts are encouraged; that abundance of purchasers appeared at the public sales, ambitious to possess them; and that very large sums of money were given for them whenever they could be procured. And it seems that their intrinsic value is not diminished, since, a very few years ago, one of the landscapes of this master sold in Holland for 160*l.* and another, at an auction in London, for 120 guineas or upwards, and yet they were deemed to be cheaply purchased.

A large landscape by Paul Bril, in his best manner, with figures and goats by one of the Caracci, the scene being taken from nature, on the banks of the Tyber, is in the possession of the author of this book.

CORNELIUS BRIZE.

Those subjects to which this painter found his genius adapted, such as the representation of bass-relief, armour, shields, weapons, and volumes lying open, he finished in a manner that was really curious; and he grouped his objects with all the art, elegance, and judgment, that the nature of his subjects would admit.

There is a picture of his hand in the Old Man's Hospital at Amsterdam, in which he has shewn extraordinary merit: the subject of it is Old Age persecuted by Poverty: the figures are painted by Grebber, the still life by Brize, and both are excellent.

FRANCESCO BRIZIO.

DIED 1623, AGED 49.

He was born at Bologna, in 1574, and received his first instructions in the school of Passeroti, but afterwards became the disciple of Ludovico Caracci.

He studied the principles of perspective and architecture with indefatigable application, and arrived at such a degree of excellence in his compositions in that style, that his work was viewed with universal approbation. His pictures were not only admired for the truth of the perspective, and the beauty of his colouring, but also for the grandeur of his ideas, the majestic style of the architecture, the elegance of the ornaments, and the noble taste of landscape which he introduced to set off his buildings.

ELIAS VANDEN BROEK.

DIED 1711, AGED 54.

He was born at Antwerp, in 1657, was the first and best disciple of Ernest * Stuken, and painted in a loose, easy, and natural manner, all sorts of fruit, flowers, frogs, and reptiles. From his manner of handling, it seemed very probable that he had been instructed by De Heem, or at least studied the works of that master diligently.

He designed and coloured every object after nature; and that he might have his models always ready, he furnished his garden with every species of fruit, flowers, or animals, that he was accustomed to imitate.

* Houbraken says he was the disciple of Stuken, and studied De Heem; but Mr. Descamps says he was the disciple of Mignon.

BROERS.

Though the subjects which this master chose to paint were of the lowest kind, yet he executed them with a great deal of truth, liveliness, and humour. He was particularly attentive to express the manners, dress, and unpolished forms of the boors in his own country, Holland, and he performed it with a strong character of nature.

He had a light clean touch, and a free manner of penciling; and he always grouped his figures with singular skill. His keeping was remarkably good in the back-grounds, trees, and distances, and the whole together in his compositions produced an agreeable effect.

PETER BRONCHORST.

DIED 1661, AGED 73.

He was born at Delft, in 1588, and learned the art of painting in that city; but the master under whom he studied is not mentioned. His subjects were views of ancient and modern churches, filled with historical figures, which he executed with great success; and the number as well as the variety of his figures, agreeably contributed to enliven his pictures.

In the council-chamber at Delft, there is a noble composition by this master, representing the Judgment of Solomon, and another of Christ driving the Money-changers out of the Temple; both of them are described as being very fine performances, the architecture elegant, and the pictures carefully finished.

JOHN VAN BRONCHORST.

Bronchorst, born at Utrecht, 1603, was first a pupil of John Verburg, then became an assistant of Peter Mattys, a painter on glass, and finished his career in art with being a successful imitator of C. Poelenburg. Proofs of his talents on glass and in oil are exhibited in the choir and on the organ-doors of the New Church at Amsterdam.

JOHN BRONCHORST.

DIED 1723, AGED 57.

He was born at Leyden, in 1648, and intended for an occupation far inferior to the profession of painting; but his love to that art superseded all other considerations, and he made it his principal study. He had no particular master; but his own discernment, with incessant application, enabled him to distinguish himself as one of the most eminent painters of his time in water-colours.

His subjects were birds and animals of all kinds, wild and tame, which he copied after nature, with uncommon life, exactness, and expression.

BRONZINO.—See ALLORI.

AGNOLO BRONZINO.

DIED 1580, AGED 69.

Angiolo Bronzino, born at Florence in 1511, though the scholar of Pontormo, was an imitator of Michelangelo. His frescos in the Palazzo Vecchio, and his limbo in the church of St. Croce, are among the praised pictures of Florence; though the latter, perhaps, might better serve the purposes of the art in a life-academy than those of devotion on an altar. The surface of Michel-

angiolo was the object of imitation in that epoch. The portraits of Bronzino are numerous in the Italian collections, equally commendable for truth and spirit, though sometimes they may be criticized for hues of colour too leaden or too pale, tinged with reds that seem less suffusion than rouge. But the ruling tone of his pictures is yellow, and their real fault, want of relief. Tuscany places Bronzino with her minor poets: his verses are printed with those of Berni, and there are letters of his inserted among the 'Lettere pittoriche,' by Bottari. F.

ADRIAN BROUWER, or BRAUWER.

DIED 1640, AGED 32.

According to some biographers, this famous painter was born at Oudenarde; but according to Karel de Moor's account, cited by Houbraken, he was born at Haerlem, in 1608, of poor parentage, and became the disciple of Francis Hals; under whom he proved an inimitable artist, and was one of the most celebrated painters in the Low Countries.

His subjects were taken from low life, and always copied after nature; such as droll conversations, feasts, taverns, drunken quarrels, boors playing and disputing at cards, or surgeons dressing the wounded. But his expression is so full of life and character; the management of his colours is so surprising; and so much truth, united with exquisite high finishing, correctness of drawing, and wonderful transparency, appears in the works of this uncommon genius, that his paintings are more valuable, and afford higher prices, than many of the works of other masters, who are of the greatest eminence.

Houbraken mentions an incident relative to this artist, which may not be unacceptable to the lovers of painting. It happened, that when Brouwer went to Antwerp, he was taken up as a spy, and imprisoned in the same place where the Duke D'Arenberg was confined. That nobleman had an intimate friendship with Rubens, who often went to visit him in his confinement; and the Duke having observed the genius of Brouwer (by some slight sketches which he drew with black lead), without knowing who he was, desired Rubens to bring with him, at his next visit, a palette and pencils for a painter who was in custody along with him.

The materials requisite for painting were given to Brouwer, who took for his subject a group of soldiers, who were playing at cards in a corner of the prison; and when the picture was finished, and shewn to Rubens, he cried out, that it was painted by Brouwer, whose works he had often seen, and as often admired. The Duke, delighted with the discovery, set a proper value on the performance; and although Rubens offered six hundred guilders for it, the Duke would by no means part with it, but presented the painter with a much larger sum.

Rubens immediately exerted all his interest to obtain the enlargement of Brouwer, and procured it by becoming his surety; he took him into his own house, clothed and maintained him, and took pains to make the world more acquainted with his merit. But the levity of Brouwer's temper would not suffer him to continue long with his benefactor, nor would he consider his situation in any other light than as a state of confinement. He therefore quitted Rubens, and died not long after, destroyed by a dissolute course of life, his whole frame being impaired by every kind of vice, intemperance, and dissipation.

He was buried in a most poor and obscure manner at first; but when Rubens knew it, he had the body taken up, and interred with great funeral pomp, in the church of the Carmelites; and intended to have a superb monument erected to his memory, had he lived to see it executed; though Sandrart says there was a magnificent monument over his tomb, with an epitaph to perpetuate his honour.

**MOSEN VICENTE BRU.

B. 1682, † 1703.

This Valentian, whose rising genius justified the keenest hope, was a pupil of Conchillos *; of the few excellent works left by his hand, the most interesting are: a Baptism of Christ; St. Francisco de Paula; a Glory encircled by Saints, in the church of St. Joanes del Mercado. With him the style of Valentian art rapidly declined. F.

PETER BRUEGHEL, called the Old.

DIED 1570, AGED 60.

He was born at Brueghel, a village near Breda, in 1510, and learned the art of painting from Peter Cock (or Kouc); but having gained a competent knowledge under that master, he travelled to Italy, to explore such scenes as were more grand and beautiful than those with which he had been conversant in his own country. He studied the sites of his landscapes after nature, and particularly sketched the views of that part of the Alps, which borders on the Tirolese; and in all his subsequent compositions might be observed how much he had profited by the studies he made in that country.

He painted almost every kind of subject; sometimes such as were full of whim and drollery, in the manner of Jerom Bos; but generally he was fond of representing the marchings of armies, robberies, skirmishes, sports, dances, weddings, and drunken quarrels; and often, in the habit of a peasant, he contrived to mix in crowds of the meaner boors, at their feasts and amusements, in order to observe more exactly their different humours and actions; by which method he rendered himself eminent in that kind of painting.

He seemed to have been born with a mind peculiarly adapted to the subjects he represented; and whether he painted in oil or distemper, in a larger or smaller size, his figures were correct; their draperies well chosen; the heads and hands were touched with spirit; and his expression was true, though not elegant. That work of old Brueghel, which is mentioned as his capital performance, and is in the Emperor's collection at Vienna, was the representation of the Building of the Tower of Babel, by Nimrod; in which he introduced an immense number of figures delicately handled, and the distances were well observed. He repeated the same subjects several times in large and in small, and finished them with equal merit.

Several of the paintings of this master are in the cabinets of the Emperor and the Elector Palatine; and there are few parts of Europe where some of his works are not to be seen.

PETER PETERSZ BRUEGHEL, called the Young.

DIED 1642.

This master, who was the son of Peter Brueghel, and the disciple of Gilles Coningsloo, was born at Brussels, and is universally known by the name of Hellish Brueghel, on account of the disagreeable subjects which he delighted to paint. His compositions rather excite disgust than satisfaction; his human figures being little more elegant than his infernal. And although they are freely penciled, and not ill coloured, yet there are very few who can feel a real pleasure in looking upon them.

Besides his fondness for describing imaginary infernal forms, he scarce ever designed any historical subject, except those that would admit of introducing witches and devils; such as

* Juan Conchillos was a pupil of Estéban March. F.

Orpheus charming Pluto and Proserpine to procure the Deliverance of Eurydice, surrounded with horrible shapes and appearances; Saul and the Witch of Endor; or St. Anthony's Temptations.

JOHN BRUEGHEL, called VELVET BRUEGHEL,

* DIED 1689, AGED 65.

He was the son of Peter Brueghel the Old, and was born at Brussels in 1560. Authors apparently disagree in regard to his instructors, and yet the testimony of each may be founded on fact; for although some say he was taught the principles of painting by his father, and others that he learned to paint in miniature from Peter Van Aalst, and afterwards studied the art of painting in oil under Peter Goekindt, it is not improbable that he might have practised under the direction of all those masters, in succession, and derived a peculiar advantage from each.

In every part of painting, in colouring, in design, and in penciling, he proved far superior to his father, and indeed to all his contemporaries in his style; and was distinguished by the name of Velvet Brueghel, on account of his dress, which was always of rich velvet.

At first his inclination led him to paint fruit and flowers after nature, which he executed with incredible neatness and delicacy; but, soon after, he painted landscapes, sea-ports, and markets, with a number of figures, wonderfully exact and correctly drawn, though exceedingly small.

Sometimes he painted flowers in garlands or festoons; and landscapes, in which Rubens and other eminent masters inserted the figures; and at other times was employed by Steenwyck, Mompert, Rothenamer, and Vanbalen, to adorn their pictures with his figures, which now add abundantly to the value of such combined works of those masters.

ABRAHAM BRUEGHEL, called the Neapolitan.

BORN IN 1692.

He was born at Antwerp, and travelled to Italy when he was very young, where he diligently applied himself to the study of fruit and flowers, and acquired such a reputation, that his works were eagerly sought for, and purchased at large prices, not only at Rome, but also at Naples and other parts of Italy.

He constantly made nature his model; his objects are represented with elegance and truth, with a warm and natural colouring, with a broad and free touch, the genuine mark of a ready and expert hand; and his works are ranked among those of the most admired painters.

He acquired a considerable fortune by his profession; but unhappily confiding it to the care of a merchant who proved dishonest, he lost his whole substance, and lost also his life, by a continual grief for his misfortune.

* There appears to be a great disagreement among authors concerning the birth and death of John Brueghel. Mr. Descamps says that he was born about the year 1589, being very young at the death of his father—vol. i. p. 376; and yet, by the account of other writers, the father died in 1570, which would make it impossible for him to be born in that year 1589, it being nineteen years after his father's death.

The authors of the *Abrégé de la Vie des Peintres*, fix the birth of John Brueghel in 1575, which appears to be five years after the death of old Brueghel, and they say he died in 1642. But the *Chronological Tables* date his birth in 1569, one year before the death of his father; and if so, he could not have been instructed by him, though, that he was taught the rudiments of the art by his father, is affirmed by several writers.

It seems therefore most probable that he was born about the year 1560, and died in 1625, (as the *Chronological Tables* assert) at the age of 65; for, by that computation, the observation of his being very young when his father died would be justifiable, and he would have been of a competent age to have received instruction from him, though he might have perfected himself under other masters.

CHARLES LE BRUN.

DIED 1690, AGED 71.

This truly great painter was born at Paris in 1619, and was placed as a disciple with Vouet, when he had only arrived at his eleventh year; but he finished his studies at Rome, where he spent six years in making proper observations on the antique statues, and the best paintings, and gradually established a reputation equal to the greatest of the modern artists.

He had a most extensive genius, a fruitful and ready invention, a very great knowledge of nature; and knew how to give a proper expression to every character. He always had an high opinion of the taste and design peculiar to the Roman school, although he did not imitate that taste; but in his style and manner seemed rather to follow the gusto of Annibal Caracci. His attitudes are well chosen, natural, and expressive, and his draperies agreeable, though without any great variety in the folds.

The manner of colouring which he acquired in the school of Vouet he never could wholly shake off, not having allowed himself sufficient time to visit Venice, to study the beautiful tints of the Venetian artists; and therefore he always retained those that were too general. In regard to his lights and shadows, they were often not happily distributed; and he certainly was indiscreet in not making the fore-grounds of many of his pictures sufficiently brown or dark, by which means most of his works have an effect, not equal to the dignity of his design.

Le Brun shewed abundance of grandeur in the disposition of his subjects; in all his compositions he had a particular attention to express the passions of the soul agreeably to nature, and was an exact observer of the costume; yet his figures frequently are too short, and there is too much sameness in his expression, his draperies, and his attitudes. His pencil is light and mellow, but his local colours are censured by De Piles, as being very indifferent; and indeed, through his whole pictures, one tint seems to predominate too much, except in some few of his most capital performances. It is observed of him, that the airs of his heads are almost always the same, though they are well chosen, and often graceful, and full of elegance, and that his last works are his best.

His distinguished merit procured him the favour of Lewis XIV. who appointed him principal painter, conferred on him the order of St. Michael, and frequently honoured Le Brun with his presence while he was at work on the Battles of Alexander. Those battles, which are so universally known and admired, are sufficient to convey a proper idea of his extraordinary abilities, and of the grandeur of his composition and design. But though the expression of those paintings is strong, the attitudes happy, and the draperies well set, yet it must be confessed that the colouring wants warmth, and by no means corresponds with the nobleness or the dignity of the design.

BRUSASORCI.—See RICCIO.

ROGER OF BRUSSELS.—See VANDER WEYDE.

BUONAMICO BUFFALMACCO.

DIED 1340, AGED 78.

He was born at Florence, in 1262; and having been for some years the disciple of Andrea Taffi, was allowed to be very ingenious in his compositions. He had a singular talent for droll humour, and is remarkable for being the first who advised the use of a label drawn from the mouth of a figure, to represent that figure as speaking, though sentences wrote over the heads of figures had been before practised by Cimabue.

GIULIANO BUGIARDINI.

DIED 1556, AGED 75.

He was born at Florence, in 1481; and having received some instruction from Bertoldo, a sculptor, he was indebted to Michael Angelo Buonaroti for his further improvement, as he was exceedingly beloved by that celebrated artist.

Some of his works were well esteemed, but his taste of design and composition was very imperfect; he was incorrect in his drawing, and apt to express the muscular parts of the human body too hard; and beside that imperfection, his colouring was dry and disagreeable.

JACOP BUNEL.

BORN IN 1558.

He was born at Blois, and became the disciple of Frederick Zuccherò. He painted with great reputation at Rome and Paris; and in the church of the Augustines, in the latter city, he painted a Descent of the Holy Ghost, which Nicolo Poussin did not scruple to prefer to all the paintings in that city.

JOHN VAN BUNNIK.

DIED 1727, AGED 73.

Bunnik, a native of Utrecht, advanced to a considerable degree in art, under the tuition of Herman Sachtleven; he then associated with Gerard Hoet, and at last resolved on a journey to Italy.

At Genoa he profited by Peter de Mulieribus, at Rome by Carlo Maratta and Abraham Genoels, and at Modena became painter to the Court.

He designed with correctness, and disposed his figures with propriety and taste; always equal to and never above his task. F.

JACOB VAN BUNNIK.

DIED 1725.

He was the brother and disciple of John; and being possessed of a ready genius, which he cultivated with great application, he became an excellent master. His principal improvement was derived from his having travelled with his brother through most parts of Italy; he had the same opportunities of forming his taste, and had discretion also to direct him in making proper use of them.

The subjects which he always painted were battles, and in those he distinguished himself eminently; but, although in his choice of subjects he differed from the taste of his brother, yet, in the manner of his handling and colouring, he resembled him entirely.

PIERINO BUONACCORSI, called PERINO DEL VAGA.

DIED 1547, AGED 47.

Pierino Buonaccorsi, celebrated under the name of Perino del Vaga as one of the most distinguished scholars and assistants of Raphael in the Vatican, was born in a Tuscan village in 1500. Vasari seems to consider him as the first designer of the Florentine school after Michelangiolo, and as the best of Raphael's pupils: it is certain, that in a general grasp of the art, none approached Julio Romano so near, equally fit to render on a large scale the historic designs of his master, to work in stucco and grotesque ornaments with Giovanni da Udine, or with Polidoro

to paint *chiaroscuros*. The *Immolation of Isaac* in the *Stanze*, the taking of *Jericho*, *Joseph* sold by his Brethren, *Jacob with the Vision*, the *Drowning of Pharaoh*, with others among the *frescos* of the *Loggia*, are his. That he had much of the *Florentine style* may be seen in the works of his own invention, such as the *Birth of Eve* in the church of *St. Marcello* at *Rome*, a high-wrought performance, with some *Infants* that have an air of life. At a monastery in *Tivoli*, there is a *St. John* in the same style, with an admirable landscape, and many more in *Lucca* and *Pisa*.

But the real theatre of *Perino's* art is *Genova*, where he arrived in 1528, to preside over the embellishments and decorations of the magnificent palace of *Prince Doria* without the gate of *St. Tommaso*. Every thing in this mansion, whether executed by *Pierino* himself, or from his cartoons, breathes the spirit of *Raphael's* school, in proportion to the felicity or inferiority of execution; a nearer approach neither his powers nor principles permitted: eager to dispatch, and greedy to acquire, he debased much of his plan by the indelicate or interested choice of his associates. It is, however, to the style he introduced, and the principles he established, that *Genova* owes the foundation of its school. F.

BERNARDO BUONTALENTI, called DELLE GIRANDOLE.

DIED 1608, AGED 61.

This master learned correctness of design, and the knowledge of colouring, from *Salvati*, *Bronzino*, and *Vasari*; but the art of painting in miniature he acquired from *Julio Clovio*.

His works were very soon the objects of public admiration, not only for the beauty of the colouring, but also for a certain dignity of expression in his *Madonnas*, as well as in his portraits.

But, beside his merit as a painter, he was exceedingly approved of as a statuary and an architect. He was born at *Florence* in 1547.

**DON ISIDORO BURGOS Y MANTILLA.

FROM 1614 TO 1676?

This artist proved by the series of Royal whole lengths, from *Henry II.* to *Charles II.* at the *Certosa del Pualar*, his powers in portrait; they have natural and spirited attitudes, and are warmly coloured. He likewise wrote verse on a statue of *St. Michael* intended for the *Escorial*, by *Donna Luisa Roldan*. With him flourished *Juan de Arellano*, one of *Spain's* best painters in flowers: he furnished much for private collections, and painted some *Infants* with flowers, fruit, and birds, for the sacristy of *St. Geronimo* at *Madrid*; some others at the *Recoletos*, *S. Isidoro el Real*, and the new Palace. F.

**GIOV. ANTONIO BURRINI.

B. 1656, † 1727.

On the departure of *Canuti* from *Bologna* some of his best pupils entered the school of *Pasinelli*, and among them *G. A. Burrini*, who without abandoning the precepts of the first, imbibed from his second master a predilection for the methods of *Paolo Veronese*: in this style is the *Martyrdom of S. Vittoria* in the duomo of *Mirandola*, painted in competition with *G. Gioseffo del Sole* who was discouraged on seeing a work so much superior to his own: but this superiority, the offspring of genial fancy and intense application, was lost as *Pasinelli* had predicted, in the facility acquired by a practice of fifteen years: *Burrini*, awake only to the cravings of a family and the rage of gain, became a declared mannerist. F.

****LODOVICO BUTI.**

FLOURISHED ABOUT 1590.

This Florentine was with Agost. Ciampelli, a pupil of Santi di Titi; he had neither depth, invention, or composition equal to his master, but he is by some considered as his equal in expression, and is superior to him in colour. He may be best known at the Ducal Gallery at Florence, in a copious composition representing the Multiplication of the Loaves. F.

****BERNARDO BUTINONE.**

WORKED 1484, DIED ABOUT 1520?

Bernardo Butinone of Trevilio, a district in the Milanese, is celebrated by Lomazzo for his knowledge of perspective; he was in some public work the partner of Bernardo Zenale his countryman and the confidential friend of Lionardo da Vinci: what he did in public perished, and no adequate estimate of his powers can be formed from the scanty specimen of some cabinet picture mentioned by Lanzi. F.

J. RODOLPH BYSS.

DIED 1738, AGED 78.

This machinist, whom Fuessli, his biographer, makes a descendant of the ancient Roman Bysones (de Bysonibus) was a native of Solothurn or Soleure. He formed his design on Lairese and his tone of colour on Vanderwerf, and with their defects and some of their beauties contrived to finish an immense quantity of work in oil and fresco for the courts of Vienna and Maynz and to acquire a considerable fortune.

Allegory and mythology generally furnished Byss with his subjects, which he oftener perhaps than occasion required or propriety allowed, enriched with animals, flowers, and various products of nature and art. In flowers he is said to have equalled Van Huysum and Monnoyer. Landscape he painted in the cold tone of Breughel though he composed it with a master-hand. F.

C.**ADRIAN VANDER CABEL.**

DIED 1695, AGED 60.

He was born at Ryswick, in 1631, and was placed as a disciple with John Van Goyen, by whose precepts and example he made a progress that appeared remarkably rapid, and continued under his direction, till he was qualified to appear with credit in his profession. He studied every object after nature, and designed the figures, animals, and buildings, as well as the views of sea-ports and landscapes, before he inserted any of them in his compositions.

According to Houbraken, his name was originally Vander Touw, but altered by Van Goyen to the name of Vander Cabel, by which he is now universally known. In his designing animals and figures, he formed his taste on that of Castiglione; but in landscape he made the style of Salvator Rosa his model. His manner is great, and very much in the taste of the Italian school.

The touch of his trees is excellent; his figures and animals are extremely correct, and marked with such a spirit, as must always afford pleasure to a judicious eye. But all his pictures are not of an equal degree of merit, some of them being more negligently executed than others; though the freedom of his hand, and the firm touch of his pencil, appear in every one of his compositions.

In his colouring he was solicitous to imitate the Caracci and Mola; but he indulged himself too much in painting with a dark and deep-brown tone of colouring, which frequently destroys the beauty of his design and composition.

****GUGLIELMO CACCIA.**

BORN 1568, DIED ABOUT 1625.

G. Caccia, known by the name of Moncalvo, from his long abode in that place, but a native of Montabone, in Monferrat, marks perhaps the brightest data of Piemontese art, though with less celebrity than merit, for no traces appear of his education: had he been a scholar of the Caracci, his first essays in fresco would have been made at Bologna, not at the stationary chapels of Monte Crea; his style of design would resemble that of Annibale more than the ideal line of Raffaello, or Andrea del Sarto, or Parmigiano; and his landscape have less of Paul Brill. His numerous small Madonnas breathe the spirit of the Roman and Florentine school, and one in the royal palace of Torino seems to have issued from the hands of Andrea, if we except the colour, which, though graceful and delicate, has more of the weakness that marked the tints of Sabbatini and the predecessors of the Caracci.

The powers of Moncalvo were not however confined to soft subjects: the contrary appears in the church of the Conventuals at that place in numerous instances, and still more in a chapel of S. Domenico at Chieri, where the Resuscitation of Lazarus, and the Multiplication of the Loaves, two collateral altar-pieces, vie with each other in pathetic imagery, legitimate composition, energy of expression and attitude, and correctness of design.

He was assisted by several scholars of no very eminent note, but N. Sacchi of Casale, in energy of varied expression and decision of pencil, perhaps excelled the master. His two daughters Francesca and Orsola Caccia became, under his tuition, apt associates of his labours in fresco, a practice else unknown to female hands; they drew from the father the structure of bodies, but not their animation; and such was the similarity of their execution, that to avoid confusion, Francesca, the younger, marked her performances with a small bird, whilst Orsola distinguished her own by a flower; she founded the Conservatory of the Ursulines at Moncalvo, where, and at Casale, she left altar-pieces and numerous cabinet-pictures, touched in the manner of Paul Brill, and strewn with flowers. A Holy Family in that taste is among the rich collection of the palace Natta.

F.

****VINCENZIO CACCIANEMICI.**

LIVED ABOUT 1530.

Vasari in the life of Parmigiano has honourably mentioned this artist who was a Bolognese gentleman, and the supposed author of a S. John decollated, in a chapel of St. Petronio in that city, a picture conducted in the style, and still more, the colour of Parmigiano. Vincenzio is not to be confounded with Francesco Caccianemici of Bologna, an obscure follower or assistant of Primaticcio; who died 1542.

F.

**LA CAFFI.

B. D.

Of this female artist, who was probably a Veronese, we only know that she excelled in painting flowers. F.

PAOLO CAGLIARI, called PAOLO VERONESE.

DIED 1588, AGED 58.

Paolo Cagliari, celebrated by the name of Paolo Veronese, the great master of what is called the ornamental style, was born at Verona in 1530*, and was the disciple of Antonio Badile. When young, in concurrence with Batista del Moro, Domenico Brusasorci, and Paul Farinato, he painted at the summons of Cardinal Ercole Gonzaga, in the cathedral of Mantua, and left no doubt of his superiority in the contest. He then went to Venice, and with the Procurator Grimani to Rome, where, from the frescos of M. Angelo and Raffael, he acquired the idea of that breadth which distinguishes him in all his allegorical and mythologic pictures; and though the simplicity inseparable from real grandeur was not a principle to be courted by him who aimed at captivating the debauched Venetian eye, he gave proofs, that, if he did not adopt, he had a sense for its beauties. The Apotheosis of Venice in the Ducal palace, in magnificence of combination, loftiness, splendor, variety, offers in one picture the principles and the elemental beauties of his style.

It was however less to this work, than to his Cene, or convivial compositions, that Paolo owed his celebrity. He painted four at Venice, for four refectories of convents, all of enormous dimensions and equal copiousness of invention. The first, with the Nuptials of Cana, once in the refectory of St. Giorgio Maggiore, now in the Louvre, and known by numerous copies, is thirty palms long, comprizes 130 figures, with a number of distinguished portraits; and yet was painted, says Lanzi, for no more than ninety ducats. The second, better preserved, was painted for the convent of S. Giovanni and Paolo, and represents the Call of St. Matthew; it is chiefly praised for the character of the heads, which Ricci copied for his studies at an advanced age. The third, at St. Sebastian, is the Feast of Simon, which is likewise the subject of the fourth, painted for the refectory of the Servi, but sent to Lewis XIV. and placed at Versailles. This, perhaps, is the master-piece of the four, though placed in an unfavourable light, and greatly injured by neglect, and the dampness of the place.

No painter ever was hurried along by a greater torrent of commissions, and no painter ever exerted himself with greater equality of execution. Light grounds and virgin tints have contributed to preserve the freshness of his pictures: the family of Darius presented to Alexander, in the Pisani palace at Venice, and the S. Giorgio once at Verona, now in the Louvre, have, without the smallest loss of the bloom that tones them, received from time that mellowness, that sober hue, which time alone can give. More fixed in a system, and consequently nearer to manner than Titian, with less purity and delicacy; greyer, not so warm, so sanguine, or so juicy as Tintoretto, Paolo excels both in fascinating breadth of bland and lucid demitints; and in his

* De Piles dates the birth of Paolo Cagliari, in 1537, and his death in 1588, and says he died fifty-eight years old, which must be an error; for by those dates he could have died only at the age of fifty-one. Also, in the *Abrégé de la Vie des Peintres*, there is a like mistake; for it is there said, that Paolo was born in 1532, and died in 1588, being fifty-eight; though, allowing those dates, he could be only fifty-six. But as most writers agree that he was fifty-eight when he died, and the year of his death inscribed on his monument being 1588, he must have been born in 1530. P.

convivial scenes, though thronged with pomp, gorgeous attire, and endless ornament, never once forgets that they were admitted to shew and not to eclipse the actors. The actors were not, indeed, those of the historian, no more than the costume that of the times, or the ornaments and architecture those of the country. The ostentation of ornamental painting is not to be arraigned at the tribunal of serious history. The humble guests of Cana, the Publican forsaking his till, Magdalen at the feet of Christ, travestied into Venetian patriarchs, belles, or nobles, were only called upon to lend their names, and by their authority to palliate or flatter the reigning taste or vice of a debauched and opulent public. F.

CARLETTO CAGLIARI.

DIED 1596, AGED 26.

He was the son of Paolo, born at Venice, in 1570, and gave early proofs of a lively and strong genius. By the care and instruction of his father, he produced some extraordinary performances that gained him a very high reputation, when he was only eighteen years of age; and it was imagined that he would have been at least equal, if not superior, to his father, if he had lived some few years longer. But by incessant application to his profession, he impaired his constitution, which from his infancy had been tender, and he died of an imposthume in his breast.

He was employed, as well as his brother Gabriel, to finish several works which were left imperfect by their father; and those pictures which were of their own design and execution are frequently ascribed to Paolo; nor are some of the best of them easily distinguished from the performances of that great master.

GABRIEL CAGLIARI.

DIED 1631, AGED 63.

This painter was also a son of Paolo, born at Venice in 1568; but he had not a very promising talent, and turned his attention principally to commerce, though at intervals, when unemployed in mercantile affairs, he employed himself in painting historical pictures and portraits, but more especially the latter, of which he finished a considerable number.

BENEDETTO CAGLIARI.

DIED 1598, AGED 60.

This master was the brother of Paolo Veronese, born at Verona, in 1538. He painted, though not with equal felicity, in the style and manner of his brother; but his peculiar excellence consisted in painting architecture, with which he enriched the compositions of Paolo.

He was extremely laborious, and remarkably unambitious of distinguishing himself, so that his better works are blended with the works of his brother; the St. Agatha at Murano, his best performance, has been ascribed to Paolo, and is engraved under his name.

GUIDO CAGNACCI.

DIED 1681, AGED 81.

Guido Cagnacci, of the school of Guido Reni, is by Orlandi said to have been born at Castel Durante: others with better authority make him a citizen of Archangeli. He is less known in Italy than in Germany, where he sought his fortune and found it in the court of Leopold I. The works that remain of him in Italy shew that he imitated the last style of his master, with diligence, correctness, and delicacy: he was not equally happy in what he added of his own, in

taste, colour, or design. He abounds less in large public works than in pictures for princely or private apartments. His *Lucretia* in the palace Isolani, and his *David* in the Colonna, have been repeatedly copied by the Bolognese and Roman schools, and the last oftener than the *David* of Guido,

F.

FRANCESCO CAIRO.

DIED 1574, AGED 76.

He was born at Milan, in 1598, and instructed in the art of painting by Morazzone, whose style he for some time adopted; but he altered that manner after he had perfected his studies at Rome, having there learned to compose with judgment, to design in an elevated style, and to give correctness, grace, and harmony, to his compositions.

However, he was desirous to accomplish himself still more, by studying the excellencies of the Venetian school, and copying the works of the famous masters in that city; by which method he acquired a strong and lively manner of colouring, and such a pencil as hath occasioned several of his pictures to be accounted of the hand of Titian, or Paolo Veronese; and particularly his portraits, which have strong life, and true nature.

He had three different manners of painting, the Milanese, the Roman, and Venetian; and that extraordinary variety enabled him to recommend himself so effectually to all the lovers of the art, that he was universally applauded and employed.

The Duke of Savoy, Victor Amadeus I. having been made acquainted with the merit of Cairo, invited him to his court, allowed him an honourable pension, conferred on him the order of knighthood, and gave him one of the favourite ladies of the court for a wife.

In a chapel belonging to the church of the barefooted Carmelites at Venice, there is a picture of St. Theresa by this master, which is much admired. The colouring is extremely agreeable, and the expression remarkably good, though it is not free from some small incorrectness. And, in a chapel of the Chartreux at Pavia, there is a picture representing the Virgin, St. Catherine of Siena, and another Saint, painted by Cairo, which is excellently designed, and very beautifully coloured, in a style that resembles the colouring of Rubens.

CALABRESE.—See PRETI.

GIACINTO CALANDRUCCI.

DIED 1707.

He was born at Palermo, 1646, became a disciple of Carlo Maratti; and after some years of study and practice under the direction of that painter, he became an artist of considerable eminence, and performed several noble works in the churches, convents, and chapels at Rome.

His invention was ready, his style of composition like that of Maratti; his pencil was free, firm, and delicate, his touch light, and in the tints of his colouring he very happily imitated the manner of his master.

JOHN CALCAR.

DIED 1546, AGED 47.

He was born at Calcar, a city of Cleves, in 1499, and hath rendered his name famous through all Italy. He was the principal disciple of Titian; and by the admirable example and precepts of that accomplished master, he made such a progress, that several of his designs and paintings have been accounted, by very sufficient judges, the work of Titian's own hand. Even Golzius himself, when he was at Naples, and with admiration examined many portraits painted by Calcar,

pronounced them to be by Titian; nor could he be undeceived till he saw the name of Calcar inscribed on others, which were equally beautiful and excellent. It is also affirmed by Sandrart, that he imitated the works of Raphael with such delicate exactness, that many of his paintings in that style have been esteemed the work of Raphael himself.

Vasari, who knew him at Naples, says, it is impossible to observe in the works of this master the smallest traces of the Flemish taste. He designed all the heads for the works of Vasari, and the anatomical figures in the works of Vessalius.

Rubens possessed a most capital picture of this master's hand. It was a Nativity, excellently composed, in which the light proceeded from the Infant. After the death of Rubens, it was purchased by Sandrart, and by him sold to the Emperor Ferdinand, who prized it exceedingly.

** GUISEPPE CALCIA.

B. 16—, † 16—.

Calcias, called from the place of his birth, Genovesino, employed in Piedmont and Alessandria, was a graceful colourist. He is esteemed in private collections. At Torino, he placed a St. Dominic and a S. Tommaso, altar-pictures, in the church of the PP. Predicatori. This artist has been confounded with Marco Genovesini of Milano, who, from what remains of him there, appears to have been a painter on a more extensive scale; whose figures are varied and well coloured, but neither disposed nor animated with equal art. F.

POLIDORO CALDARA DA CARAVAGGIO.

DIED 1543, AGED 51.

Polidoro Caldara of Caravaggio in the Milanese, from a labourer became an assistant of Raphael in the works of the Vatican, and acquired supreme celebrity for unrivalled felicity in imitating the antique basso-relievos with a power little, if at all, inferior to that of the ancients themselves. These admirable works he executed in chiaroscuro. He was the inventor of a style which rose and perished with him. His design was without manner, compact, correct. He had the art of transposing himself into the times of which he represented the transactions, the costume, and rites: nothing modern swims on his works. Rome once abounded in friezes, façades, supraportas, painted by him and Maturino of Florence his companion, of which, to the irreparable detriment of the art, scarcely a fragment remains, if we except the Fable of Niobe, left in ruins by time and the rage of Barbarians. This, one of his most classic labours, once decorated the outside of the Maschera d'Oro. All the compensation we have for these losses are the prints of Cherubino Alberti, and Henry Golzius, who engraved his Gods, the Niobe, and the Brennus; beside the etchings of Santes Bartoli and Gallestruzzi.

When Bourbon stormed and pillaged Rome in 1527, Polidoro fled to Naples, and lived not there, as Vasari was misinformed, in a starving condition. Received in the house of Andrea da Salerno, and introduced by him to general notice, he soon was furnished with commissions sufficiently numerous, and even had begun to form a school, when he resolved to pass over to Sicily. He had now exchanged chiaroscuro for colour, and painted at Messina a numerous composition of Christ led to Calvary, extolled by Vasari to the skies: this work he did not long survive; he was strangled in bed by a servant of his, who wanted to possess himself of his property. The merits of Polidoro as a colourist can only be learned in Sicily. To judge from some pieces once in the possession of Gavin Hamilton, his manner, for some time at least, was dim and pallid. F.

** GIUSEPPE CALETTI.

BORN ABOUT 1600, DIED ABOUT 1660?

G. Caletti, called 'Il Cremonese,' of Ferrara, more than any masters studied, and better than any other imitated, the tones of Tiziano: to such a degree did he carry illusion, that his half-figures, bacchanals, and small histories, entered the best galleries of Rome and Bologna as originals; nor is he easily discovered by the best eye or taste, but from the admission of some more modern conceit or carelessness of execution. That he possessed talents superior to what mere mimicry can confer, is evident from his St. Marc, in the church of S. Benedetto at Ferrara; a majestic correct expressive figure, girt by a profusion of volumes, whose picturesque arrangement and truth of touch procured him the name of the Book-painter ('Pittor da' Libri'). Immediately after the execution of this work some say that he disappeared and was heard of no more; whilst others, with less probability of conjecture, extend his dates to 1660. F.

LUCA CALIAVARI.

DIED 1715, AGED 50.

He was born at Udine, in 1665, and acquired his whole skill by studying and copying the works of several painters who were very eminent; but he was not by any particular master instructed in the art of painting.

The subjects which he chose, were sea-ports and landscapes, embellished with a variety of elegant figures, and especially views about Rome and Venice, which he designed and executed with truth, nature, elegance, and abundance of merit.

He published a volume of his perspective views of Venice, etched with aquafortis, which are a sufficient proof of his taste and abilities.

DENIS CALVART.

DIED 1619, AGED 64.

He was born at Antwerp, in 1555, and at first employed himself in painting landscapes, having accustomed himself to retire to groves and fields, to study such scenes and objects after nature, as might be useful to him in that branch of his profession. But being desirous to obtain a better manner of designing figures, to adorn his landscapes, he determined to travel to Italy.

In his journey he stopped at Bologna, where he unexpectedly met with many inducements to detain him in that city for some time; and became the disciple of Prospero Fontana, who had every qualification requisite for the improvement of his pupils, as well by his precepts as his performances.

In such a situation Calvart applied himself diligently to his studies, not only carefully examining, but also copying, the works of Coreggio and Parmigiano; and when he afterwards quitted the school of Fontana, he placed himself with Lorenzo Sabattini, with whom he travelled to Rome, where he perfected himself in design, in perspective, architecture, and anatomy.

At his return from Rome to Bologna, which city he now considered as the place of his nativity, he there opened an academy; and his style of colour procured him a large number of disciples, among whom were some of the first rank for genius; he is celebrated as the first instructor of Guido, Albano, and Domenichino, as well as of several other excellent painters.

In the Palazzo Ranuzzi, at Bologna, there is a fine picture by Calvart, representing two Hermits, which is correctly designed, beautifully coloured, and delicately penciled; and in the Pembroke Collection, at Wilton, there is a Nativity painted by that master.

LAZZARO CALVI.

DIED 1606, AGED 105.

Lazzaro Calvi of Genova, a son of Agostino Calvi one of the most tolerable painters and reformers of the old style, was with Pantaleo Calvi his eldest brother among the first pupils of Perino del Vaga. Pantaleo was content to lend his assistance and his name to Lazzaro, without pretending to share the praise due to his numerous ornamental works at Genova, Monaco, and Napoli; among which, none excels the façade of the palace Doria (now Spinola) with prisoners in various attitudes, and stories in colour and chiaroscuro, considered as a school of design and models of taste. In the palace Pallavicini al Zerbino they represented the story, commonly called the Continnence of Scipio, and a variety of naked figures, which, in the opinion of Mengs himself, might be adjudged to Perino. Whether or not he assisted them with his hand, as he had with his cartoons, is matter of doubt: certain it is that Lazzaro giddy with self-conceit fell into excesses unknown to other artists, if we except Corenzio. At the least appearance of rival merit, jealousy and avidity prompted him to have recourse to the blackest arts. Of Giacomo Bargone he rid himself by poison, and others he depressed by the clamour of hired ruffians. Such were his cabals when he painted the birth of John the Baptist in the chapel Centurioni, in concurrence with Andrea Semini and Luca Cambiaso, which, though one of his best works and most in the style of his master, fell short of the powers of Luca, to whom Prince Doria gave the preference in the ample commission of the frescos for the church of S. Matteo. This so enraged Calvi that he turned sailor, and touched no brush for twenty years—he returned at last to the art and continued in practice to his eighty-fifth year, but with diminished powers: his works of that period are cold, laboured, and bear the stamp of age. The death of Pantaleo still farther depressed him, and the only remaining mark of his vigour was to have protracted life to one hundred and five years.

F.

ANTONIO CALZA.

BORN IN 1653.

He was born at Verona, and became a disciple of Carlo Cignani, at Bologna; but after his return to his own country, having seen some of the battle-pieces of Borgognone, he was so charmed with his manner, that he determined to visit him at Rome.

He went thither accordingly, and with inexpressible care and delight copied the works of that master; and had the happiness of receiving additional improvement from the instructions which were afforded him by that artist.

From thenceforward he devoted himself to paint battles, and landscape; the former in the style of Borgognone; and in the latter he imitated successfully the taste and manner of Gaspar Poussin.

ANDREA CAMASSEI.

DIED 1648.

He was born at Bevagna, and at first learned the principles of design and colouring from Domenichino; but afterwards he studied in the school of Andrea Sacchi, and became a considerable painter.

He was employed in St. Peter's at Rome, as also at St. John Lateran; and his works are extremely admired for the sweetness of his colouring, the elegance of his thoughts and design, and likewise for the delicacy of his pencil. Sandrart laments that the world was deprived of so promising a genius, in the very bloom of life, when his reputation was daily advancing.

At St. John Lateran are to be seen, the Battle of Constantine and Maxentius, and the Triumph of Constantine, which are noble and grand compositions; and they afford sufficient proofs of the happiness of his invention, and the correctness of his execution. Also at Wilton, the seat of the Earl of Pembroke, there is a picture of Venus with the Graces, said to be by the hand of Camassei.

**** FRANCISCO CAMILO.**

DIED 1671.

Francisco the son of Domenico Camilo, was instructed in the school of Pedro de las Cuevas his stepfather; and in his eighteenth year gave hope of every excellence as artist and as man, favoured by the Duke of Olivarez, but died in the bloom of life. Of his works, commended by facility of execution and a rich 'impasto' of colour, the 'Madonna di Belen' in San Juan de Dios at Madrid, deserves to be most admired. Bermudez has enumerated his pictures. F.

**** DOMENICO CAMPAGNOLA.**

FLOURISHED 1543.

Dom. Campagnola is said to have been of a noble family at Padova, the grandson of Girolamo mentioned by Vasari, and son of Giulio extolled by that writer and Tiraboschi for his ingenuity, knowledge of languages, skill in miniature, engraving, and some pictures which approached the modern style; under the auspices of Tiziano, Domenico in a short time reached it and to a degree which is said to have roused the jealousy of the master; his works at Padova, for he was not much at Venice, countenance the report; his frescos there are not unworthy to be placed by those of Tiziano, and in oil he presses still nearer, as in the school of S. M. del Parto, which is a repository of his works. Here in the Evangelists and Saints who fill the compartments of the ceiling, he seems to have aimed at a grandeur beyond Tiziano, and a less reserved style of design.

F.

**** TOMMASO CAMPANA.**

B* D. 16—.

T. Campana of Bologna, was a nursling of Lodovico Caracci, though afterwards an imitator of Guido. The eleemosinary scene of S. Cecilia, among the pictures at S. Michele in Bosco, is painted by him.

F.

**** PEDRO CAMPANNA.**

NAT. 1503. M. 1580?—*Fiorillo.*

Pier Campanna, a native of Brussels, took his rudiments from the works of Albert Durer. On his way to Rome, 1530, he painted a triumphal arch at Bologna for the coronation of Charles V. At Rome he studied or rather attempted to unite the style of its school with his own, as appears from the mass of his works in Spain, in which country, by the date under one of his pictures, '1548,' he must have arrived and settled at an earlier period than what may be collected from Pacheco and Palomino, who likewise err in making him a pupil of Raffaello; of whose style he did not avail himself beyond what the exility of his primitive taste allowed. His colour is that which preceded Rubens, in Flanders, or in the works of Flemish painters. In portrait he excelled. His best and most numerous productions in history and portrait are at Sevilla, and the most admired of those are a Deposition from the Cross in the church of Santa Cruz, and the head of Don Pedro Caballero Mariscal.

F.

DIRK THEODORE RAPHAEL CAMPHUYSEN.

BORN IN 1586.

He was born at Gorcum, learned of Diederic Govertze : and very soon not only equalled, but far surpassed his master.

His subjects were landscapes, mostly small, with ruinous buildings, huts of peasants, or views of villages on the banks of rivers, with boats and hoys, and generally he represented them by moonlight. His pencil is remarkably tender and soft, his colouring true nature and very transparent, and his keeping illusive.

As he left off painting at an age when others are scarcely qualified to commence artists, few of his works are to be met with.

GALEAZZO CAMPI.

DIED 1536.

He was born at Cremona ; and the best evidence of the measure of his powers, is the portrait of himself, painted by his own hand, and at present placed in the gallery of painters at Florence, which is described by the editors of the *Musæum Florentinum* as a performance of extraordinary merit.

By those who have examined that picture with a judicious and critical observation, it is described as being designed in a more elegant style, with a much bolder relief, and a greater knowledge of the chiaroscuro, than his historical works, which are still to be seen in Cremona and Ferrara. He was the father of

*GIULIO CAMPI,

Who was born at Cremona, in 1500, and became the disciple of Julio Romano, of whom he acquired grandeur of design, intelligence of the naked, variety and copiousness of ideas, magnificence in his style of architecture, and a general power over every subject. To all this he added what at Rome, study after Raphael and the antique could add. His colour is not seldom Titianesque. His principal works are at Mantua, Cremona, and Milano. He died 1572. F.

**ANTONIO CAMPI.

LIVED 1586.

Antonio the second son of Galeazzo Campi, painter, architect, and historian, was the pupil of his brother Giulio. As architect he was employed by Gregorio XIII. and ennobled. His principal works in oil and fresco are at Milano and Cremona, unequal in character. Of Coreggio, whom, according to Lomazzo, he chiefly attempted to imitate, he caught more of the colour than the grace ; his fore-shortening is often ill applied, and his robustness still oftener unwieldy : sometimes he introduced caricature to sacred subjects, and for a tear, provoked a jest. He dedicated his *Chronicle of Cremona*, embellished with engravings by Agostino Caracci, to Philip II. of Spain. F.

**VINCENZO CAMPI.

DIED 1591.

This third son of Galeazzo, inferior as a historic painter to his brothers, in all, but colour, excelled in portraiture, in flower and fruit pieces, most of which are either at Cremona, or were commissioned by Spain. F.

**ERNARDINO CAMPI.

B. 1522, LIVED STILL 1584.

This relative of the former three, left the goldsmith's trade for which his father had designed

him, and applied to art first under Giulio Campi at Cremona, and afterward under Ippolito Costa in Mantova. At the age of nineteen he had formed his system and commenced professed artist: with what success he had studied Tiziano is proved by the twelfth *Cæsar*, Domitian, added by him to the eleven which he had copied from that master of colour; the 'naiveté' of his expression, and the character that stamps his forms, shew with what refinement he imitated Raffaello; whilst the grandeur, copiousness, effect, and harmonious whole of the cupola of St. Gismondo, display him inspired by Coreggio. This work, which comprizes in circumference a space of fifty-six ells, peopled by a multitude of colossal figures each of seven ells, and all at their proper point of sight in exact proportions of life, he completed, from its beginning in 1570, in the short period of seven months; and to remove the imputation of hurry, produced to the Overseers the written testimony of Giulio Campi and Sojaro, in favour of his gigantic achievement. F.

** GIO. DOMENICO CAMPIGLIA.

B. 1692, † —

G. D. Campiglia of Lucca, celebrated as a designer from the antique, is little known as a painter: he conducted some pictures at Florence, where his portrait is placed in the gallery. F.

ANTONIO CANAL, called CANALETTO.

DIED 1768, AGED 71.

Antonio Canal commonly called Canaletto of Venice, the son of one Bernardo a scene-painter, followed the profession of his father and acquired by that exercise a wildness of conception and a readiness of hand which afterwards supplied him with ideas and dispatch for his nearly numberless smaller works. Tired of the theatre, he went young to Rome and with great assiduity applied himself to paint views from nature and the ruins of antiquity. On his return to Venice he continued the same studies from the prospects of that city which the combination of nature and art has rendered one of the most magnificent and the most novel of Europe. Numbers of these are exact copies of the spots they represent, and hence highly interesting to those whose curiosity has not been gratified by residence in the metropolis of the Adriatic. Numbers are the compound of his own invention, graceful mixtures of modern and antique, of fancied and real beauties: such he painted for Algarotti. The most instructive and the most novel of these appears to be that view of the grand canal, in which he adopted the idea of Palladio, by substituting the Rialto for its present bridge, with the basilica of Vicenza rising in the centre, the palace Chiericato, and other fabrics of that great architect rounding the whole. Canaletto made use of the camera to obtain precision, but corrected its defects in the air-tints; he was the first who shewed to artists its real use and limits. He produced great effects somewhat in the manner of Tiepolo, who sometimes made his figures, and impressed a character of vigour on every object he touched: we see them in their most striking aspect. He takes picturesque liberties without extravagance, and combines his objects so congenially, that the common spectator finds nature, and the man of knowledge the art.

Francesco Guardi, his scholar, has been of late considered as the rival of his fame, and his views of Venice have excited in Italy and on this side of the Alps, the admiration of those whom the brilliancy of his effects and the taste of his method prevented from perceiving how much he wants of the precision and solidity of the master. He died 1793, aged 81. See Lanzi, t. 11. 224. seq. F.

PETER CANDIDO, or DE WITTE.

BORN IN 1548.

The real name of this master was De Witte (or White), although Sandrart calls him Candido, as also does De Piles, on account of that name being inscribed on some of the prints engraved after the designs of this artist. Some authors affirm that he was born at Munich; but Descamps asserts, that he was born at Bruges, in Flanders, in 1548, although he probably might have resided for several years at Munich, and perhaps have died there.

He painted with equal success in fresco and in oil, and had an excellent genius for modelling. He worked in conjunction with Vasari at the Pope's Palace in Rome, and was also employed at Florence by the Grand Duke; in both places affording competent proofs of his skill, and gaining reputation; till at last he was taken into the service of the Elector Maximilian of Bavaria, and spent the remainder of his life in the Court of that Prince.

Several prints are published by Sadeler, after his designs and paintings; particularly the Hermits, and the Four Doctors of the Church.

LUCA CANGIAGIO, or CAMBIASO, called LUCHETTO.

DIED 1585, AGED 58.

He was born at Oneglia, near Genoa, in 1527, and became one of the most eminent of the Genoese painters. His manner was genteel and spirited; his works at Genoa are very numerous, and he was employed by the King of Spain to adorn part of the Escorial.

It is remarked of him, that he was not only a most expeditious and rapid painter, but also that he worked equally well with both hands; and by that unusual power he executed more designs, and finished more grand works with his own pencil, in a much shorter time, than most other artists could do, with several assistants.

It is mentioned as a memorable circumstance in the life of this master, that, at the age of seventeen, he was employed to assist in painting the front of an elegant house, in fresco; and at his entering on the work, the other artists, who were Florentines, were already on the scaffold. When they at first observed the youthful appearance of Cangiagio, they concluded he could be nothing more than a grinder of colours; and therefore, as soon as he took up the palette and pencils, they determined to prevent him from using them, being apprehensive that he would spoil the work: but after a very few strokes of his pencil, they had reason to be of a very different opinion, and freely acknowledged their own mistake, and his uncommon abilities.

Cangiagio had three different manners at different periods of his life. His first was gigantic, and not natural: in his second, he seemed to be conscious of his own imperfection, and therefore consulted nature with greater attention, and digested his thoughts in sketches, before he began to paint; this was his best style: the third was distinguished by a more rapid and expeditious manner of penciling, which he adopted to provide more amply for the support of his family, and had a great deal of the mannerist.

In the Royal Collection at Paris there is a Sleeping Cupid, as large as life, and likewise Judith with her Attendant, which were painted by Cangiagio, and are an honour to that master. And in the Pembroke Collection, at Wilton, is a picture, reputed the work of Cangiagio, representing Christ bearing his Cross.

**ALONSO CANO.

BORN 1601, † 1667.

Alonso Cano, painter, sculptor, and architect, was a native of Granada. As painter he excelled, with the single exception of Velazquez, all his contemporaries, and yet seems to have owed his superiority entirely to nature; his design is correct, his arrangements happy, his colour charms. As a sculptor he gives evident proofs of having studied the antique by the dignity of his forms, the grandeur of his drapery, and elegance of taste. In architecture he was too loaded, too ornamental, and swayed by the fashion of the day. With such talents he connected a whimsical character, and as the master of a school scarcely left a pupil that rose above mediocrity. A catalogue of his nearly endless works may be found in Bermudez. F.

**SIMONE CANTARINI.

B. 1612, † 1648.

Simone Cantarini, often from his native place, called Simone da Pesaro, after proving himself, by the picture of St. Pietro at Fano, less an imitator of Guido, than his equal, entered his school at Bologna more as a rival than as a pupil; the humility which he had affected at his entrance, soon dissolved in a proud display of his powers, and the modest student became the supercilious censor of his companions, and of the master himself. From the general disgust, which the insolence of this conduct had excited, Cantarini fled to Rome, and for some time studied Raffaello and the antiques; when he returned to Bologna, where he taught, and from thence to the court of Mantova, his powers seemed to smooth the road to new success; but fear of those, whom he had provoked by arrogance or lacerated by invective, with the mortification of having failed in the portrait of the Duke, impaired his health and drove him to Verona, where he shortly died in his 36th year, not without suspicion of having been poisoned.

Cantarini is not equal to Guido, because the most perfect imitator of a style cannot be called equal to its inventor: but the original beauties which he added, of conception and execution, raise him above all the pupils of that school. If his ideas have less dignity, they are perhaps more graceful than those of Guido; if he has less compass of knowledge, he has more accuracy, and no rival in the finish of the extremities. The heads of his saints have been called prodigies of beauty and expression. He etched with much taste in copper and was an expert modeller. F.

DOMENICO MARIA CANUTI.

DIED 1678, AGED 55.

He was born at Bologna, in 1623, and had no other instructor in the art of painting, but nature, assisted by a happy genius. Even Guido could not forbear admiring the product of this master's fine imagination, and very frequently commended the judgment and taste that were visible in his compositions.

He was employed in many magnificent works at Rome and Bologna, which are still beheld with universal esteem.

**GABRIELE CAPPELLINI.

FLOURISHED ABOUT 1520.

Cappellini a Ferrarese, known by the surname of Caligarino, a provincial word for a shoemaker, had the courage to leave that trade and become a painter, because one of the Dossi had praised the exquisite proportion of his shoes (*Scarpe, che parevan dipinte*): he was perhaps a

pupil of that school. His bold design and massy colour have been praised by an old Ferrarese writer. Little of him remains untouched or genuine. From the tone of a small picture representing the Last Supper, in the collection of Conte Carrara, some, by a notable anachronism, have supposed him a scholar of Paolo Veronese. F.

ANNIBALE CARACCI.

DIED 1609, AGED 49.

By the concurrent testimony of most writers, this illustrious artist was born at Bologna, in * 1560, and was a disciple of Ludovico Caracci, his cousin-german; from whom he imbibed not only the best principles of the art of painting, but also a warm ambition to arrive at the utmost perfection in every branch of it. And for that purpose he studied the works of Titian, Tintoretto, and Paolo Veronese, at Venice, and those of Coreggio at Parma.

His early performances at Bologna afforded manifest proofs of an extensive genius; they surprised the ablest artists of his time, and raised a general expectation of that excellence at which he afterwards arrived.

As the fame of the Caracci's had extended itself to Rome, Annibale was invited thither by the Cardinal Farnese, and employed to paint that gallery which is so well known through all Europe. It will be for ever the glory of Annibale, but it must likewise be the eternal disgrace of his employer, who rewarded such eminent talents, and the labour of ten † years (as Sandrart affirms), so meanly and so unworthily. For that wealthy ecclesiastic, influenced by the sordid advice of his favourite dependant Don Gio, presented the painter with only five hundred crowns, for a work which richly merited more than as many thousands.

He went with singular satisfaction to Rome, as he had for a long time desired to see the antique statues, the basso-relievos, and also the compositions of Raphael. And the observations he made in that city, induced him to change his Bolognese manner, which had very much of Coreggio in it, to assume one that was indeed more learned, but more dry and less natural, as well in design as colouring.

It is observed that the manner of all the Caracci's is the same; the only difference that can be perceived among them, seems to arise from their diversity of temper and disposition. Annibale had more fire, more boldness, and singularity of thought; than the two others; and his designs were more profound, his expressions more lively, and his execution more firm.

His genius was better adapted to paint poetical and profane subjects than sacred; though, when he attempted the latter, he generally succeeded. His taste of composition and design was considerably promoted by his studies at Rome, as may be evident from the Farnesian gallery; and although it must be confessed that the design is loaded, yet that load hath so much of elegance and learning, that it often pleases even those whose critical judgment prevents them from approving it.

He had an admirable genius for landscape; the forms of his trees are grand; and in all his objects after nature, there is a character that distinguishes them strongly. He seems, however, not well to have understood the principles and doctrine of the chiaroscuro, nor are his local

* Sandrart says that Annibale Caracci was born in 1555, and died in 1609, aged fifty-four, which seems to be an error; for Agostino, who was his elder brother, was not born till 1558; and it was Ludovico who was born in 1555.

† The authors of the *Abrégé de la Vie des Peintres* allow Annibale to have been but eight years at work on the paintings of the Farnesian Gallery; but Sandrart says he was ten.

colours commendable ; but, upon the whole, no painter seems to have been more universal, more easy, more certain in every thing he did, nor more generally approved, than Annibale.

LUDOVICO CARACCI.

DIED 1619, AGED 64.

He was born at Bologna, in 1555, and became a disciple of Prospero Fontana ; but he rose to that high degree of reputation which he possessed, by studying the works of Titian, Tintoretto, and Paolo Veronese, at Venice ; and of Parmigiano and Coreggio, at Parma.

He is deemed to have less fire in his compositions than Annibale or Agostino ; but to surpass them in grace, dignity, and sweetness. In religious subjects particularly, he excelled them both ; and after the manner of his favourite Coreggio, he gave a wonderful grace to his Madonna's. Simplicity and elegance distinguished all his designs ; his touch was lively, his expression good ; the airs of his heads are graceful ; his figures are marked with a fine outline ; and his composition is often sublime.

In conjunction with Agostino and Annibale, he laid the foundation of that school which has been so highly celebrated, and even to this time distinguished by the title of the Academy of the Caracci's ; and thither (as De Piles and other writers report) all the young students, who gave great hopes of their becoming masters, resorted, to be instructed in the true principles of painting.

The Caracci taught freely those things that were proportionable to the talents and qualifications of their disciples. They established well-chosen models of men and women ; and Ludovico collected at Rome a number of fine casts from the best figures, and some antique statues and curious basso-relievos, which he conveyed to Bologna. They procured the most capital designs of the great masters ; they purchased instructive books on all subjects relative to the art ; and had the assistance of a very noted anatomist, Anthony de la Tour, who taught the disciples whatever might be necessary to be known, relative to the knitting of the bones, and the insertion of the muscles. So that young men were excited to study there, and many spent whole days and nights in assiduous practice to improve themselves by the antiquities and designs which were always open to their inspection.

The happy effect of this institution is sufficiently proved, from the abundance of noble disciples which were formed in that Academy ; among the number of whom are Guido, Domenichino, Albano, Lanfranc, Guercino, and many others.

AGOSTINO CARACCI.

DIED 1602, AGED 44.

This eminent artist was born at Bologna, in 1558. He was the elder brother of Annibale, and the disciple of Ludovico, and in many respects was not inferior to either. At first he studied painting in the school of Prospero Fontana, and afterwards became the disciple of Passeroti ; but it was under the direction of Ludovico he acquired that taste and knowledge by which he rendered himself considerable.

As well in the disposition as in the execution of the memorable Farnesian gallery, he assisted Annibale ; but he had not the assiduity of his brother, and devoted a great deal of time to engraving, which he had learned from Cornelius Cors.

There are but few of his pictures to be met with ; and it is thought that several of those which he did finish, pass for the work of his brother Annibal. One of the most celebrated pictures of

this master, is the Communion of St. Jerom, at the Certosa in Bologna, which has often been compared with the same subject painted by Domenichino*.

ANTONIO CARACCI, called IL GOBBO.

DIED 1618, AGED 35.

He was the natural son of Agostino, born at Bologna, in 1583; and having been carefully instructed by Annibale in the art of painting, he appeared to have a lively and promising genius; and even in the few things which he painted, he gave such evident tokens of a very enlarged capacity, that the shortness of his life has been exceedingly regretted.

In all his compositions he displayed a very excellent taste; and in those pictures which he finished, he shewed the spirited touch and penciling, as well as the beautiful expression, of the admired Annibale. And if a judgment might be formed of his talents, by those fresco paintings with which he enriched the three chapels belonging to the church of San Bartolomeo nell' Isola, it would seem not improbable that he might, perhaps, have even surpassed the whole family of the Caracci.

FRANCESCO CARACCI, called FRANCESCHINO.

DIED 1622, AGED 28.

He was the brother of An. and Ag. Caracci, and disciple of Ludovico; by whose precepts he

* The author, in the preceding account of these three great masters of the eclectic school, has placed them according to the vulgar opinion of their rank as artists; but as in my notion, chronology and merit go here hand in hand, I shall in this succinct review of their styles give precedence to the eldest.

Lodovico Caracci, far from subscribing to a master's dictates, or implicit imitation of former styles, was the sworn pupil of nature. To a modest but dignified design, to a simplicity eminently fitted for those subjects of religious gravity which his taste preferred, he joined that solemnity of hue, that sober twilight, that air of cloistered meditation, which has been so often recommended as the proper tone of historic colour. Too often content to rear the humbler graces of his subject, he seldom courted elegance, but always, when he did, with enviable success. Even now, though they are nearly in a state of evanescence, the three Nymphs in the garden scene of S. Michele in Bosco, seem moulded by the hand, inspired by the breath, of Love; this genial glow he communicates even to the open silvery tone of fresco: his master-piece in oil is the altar-piece of St. John the Baptist, formerly in the Certosa of Bologna, now in the Louvre, a work all-sainted by this solemn hue, whose lights seem embrowned by a golden veil. But Lodovico sometimes indulged and succeeded in tones austere, unmixed and hardy: such is the Flagellation of Christ in the same church, of which the tremendous depth of the flesh tints contrasts with the stern blue of the wide-expanded sky; and less conveys, than dashes its terrors on the astonished sense.

Agostino Caracci with a singular modesty, which prompted him rather to propagate the fame of others by his graver, than by steady exertion to rely on his own power for perpetuity of name, combined with some learning a cultivated taste, correctness and sometimes elegance of form, and a Coreggiesque colour, especially in fresco. His most celebrated work in oil is the Communion of St. Jerom, formerly at the Certosa, now likewise, with its rival picture of the same subject, among the spoils of the Louvre. These two pictures have often been compared without much discrimination of the principles that distinguish either, and the result has commonly been in favour of Domenichino; but surely, if Agostino yields to his scholar in repose, and the placid economy of the whole, he far excels him in the principal figure, the expression and character of the Saint.

Annibale Caracci, superior to his cousin and brother in power of execution and academic prowess, was inferior to either in taste and sensibility and judgment: of this the best proof that can be adduced is his master-work, that on which he rests his fame, the Farnese gallery; a work whose uniform vigour of execution nothing can equal but its imbecility and incongruity of conception: if impropriety of ornament were to be fixed by definition, the subjects of that gallery might be quoted as the most decisive instances: the artist may admire the splendor, the exuberance, the concentration of powers, displayed by Annibale Caracci, but the man of sense must lament their misapplication in the Farnese gallery.

F.

proved, in a short time, an eminent designer of naked figures ; and was accounted, by his master, superior to any of his fellow-disciples in freedom of hand, correctness and truth. But growing vain by the applauses he received for his acknowledged excellencies, he neglected colouring ; and by that means lessened his reputation, which, by a different conduct, he might have effectually established.

GIAMBATISTA CARACCILO.

DIED 1641.

Giambatista Caracciolo, called Batistiello of Naples, first a follower of Francesco Imparato, and afterwards of Caravaggio, became a man before he was known as an artist. At that time roused by the fame of Annibale Caracci, and the general sensation caused by one of his pictures, he set out for Rome, where by pertinacious study in the Farnese gallery which he copied with great attention, he formed a Caracciesque style of design ; this he displayed on his return to Naples, in competition with others, on more than one occasion. Such is his *Madonna at St. Anna de Lombardi*, and *S. Carlo* in the church of *S. Agnello*, and a *Christ under the Cross at the Incurabili*. The rest of his works however, by the fierce effects of the *chiaroscuro*, betray the scholar of Caravaggio. He was a finished and by no means hasty painter : hence the weakness of some of his works makes Dominici conclude that they were left so in spite to those who would not pay his price, or committed to the hand of *Mercurio d'Aversa*, an indifferent artist, and his scholar.

F.

CARAVAGGIO.—See AMERIGI.

**BARTOLOMMEO CARAVOGLIA.

LIVED 1673.

B. Caravoglia a Piemontese, is said to have been a scholar of Guercino, and on the whole, his system of *chiaroscuro* bears a remote resemblance to that of Barbieri ; but neither his lights nor shades are carried to that forcible pitch, which marks the legitimate school of Cento. Caravoglia pleases by a certain modesty of tone which unites every part of his work, and of which he gave the best instance in the *Miracle of the Eucharist*, painted for the church ' *del Corpus Domini*,' at Torino.

F.

**LUIS DE CARBAIAL, or CARABAJAL.

BORN 1534, †

Luis de Carbaial, a native of Toledo, and scholar of Juan de Villoldo, acquired a name which procured him the title of painter to Philip II. ; in 1570 he painted a *Madonna* in the cloisters, and in 1580 the *Birth of Christ* in the Oratorio del *Infermeria* of the Escorial ; and another *Madonna* still more beautiful in the inner Court of the Convent. What he produced afterwards at Toledo, and again in the Escorial, face to face with the best native and foreign painters, still added to his fame ; he allures by taste of disposition, freshness and bloom of colour, and a correct design : a new charm is discovered in every face of his *Madonnas*, a new trait of piety and innocence in every repetition of *Joseph* ; a more supported tone and less timidity of pencil is all we wish for in his pictures.

F.

LUDOVICO CARDI, called CIGOLI, and CIVOLI.

DIED 1613, AGED 54.

Ludovico Cardi da Cigoli, scholar of Santi di Titi, gave a new style to the Florentine school; but to say that perhaps he was superior to all his contemporaries, that he approached nearer than any other the style of Coreggio, are expressions of Baldinucci, which none will believe who has seen the imitations of that master by Baroccio, the Caracci, or Schidone. Cigoli, to judge from his pictures as they are now, availed himself with success of Coreggio's chiaroscuro, joined it to learning in design, set it off by judicious perspective and a far livelier colour than that of the Tuscan school: still his pictures do not exhibit that contrast of tints, that impasto, that splendor, that graceful air, those bold fore-shortenings, which constitute the character of the head of Lombard art. In short, he was the inventor of an original but not a steady style; that which he adopted at Rome differs from his former one. If the general tone of his colour be Lombardesque, his draperies resemble those of Paolo Veronese, and sometimes he approaches the depth of Guercino.

Besides the many pictures which the Grand Duke and the Pecori family possess of this master, a few are dispersed through private collections at Florence. Excellent are his Trinity in the church of St. Croce, his St. Albert in that of S. Maria Maggiore, the Martyrdom of Stephen at the Sisters of Monte Domini, which Pietro da Cortona ranked with the principal pictures of Florence. St. Anthony converting a Heretic, at Cortona, is considered as superior to any other pencil at Cortona. His St. Peter healing the Cripple, in the Vatican at Rome, Andrea Sacchi placed next the Transfiguration of Raphael and the St. Jerom of Domenichino: but this masterpiece by the humidity of the place, the bad priming, and the brutality of the cleaner, is entirely destroyed. Its merit procured him the title of Cavaliere. Another work of his, the fresco of the dome in S. Maria Maggiore, still remains; in this, by some error in perspective, he appeared inferior to himself; it displeased, and he was not suffered to correct it, notwithstanding his eager supplications: he was not favoured by fortune, for had this perished, and the picture in S. Pietro survived, the fame of Cigoli would rest on a firmer basis, and the assertions of Baldinucci deserve more credit.

F.

** MARCO CARDISCO.

FLOURISHED FROM 1508 TO 1542.

Marco Cardisco, called Marco Calabrese, has by some been classed with the scholars of Polidoro. Him Vasari prefers to all Neapolitan contemporaries, and admires as a plant, sprung from a soil not its own: he knew not perhaps, that, of Magna Grecia, modern Calabria was the spot most favoured by the arts. Possessed of a dexterous hand, and florid colour, Cardisco spread his labours over Napoli and the State; of what remains, the most praised is the Dispute of St. Augustine at Aversa. Gio. Batista Crescione and Lionardo Castellani are slightly mentioned by Vasari, as his scholars.

F.

*BARTOLOMMEO CARDUCCI.

DIED 1610, AGED 50.

He was a Tuscan, and accompanied Federigo Zuccari to Spain, where, with his brother Vincenzo, he established himself, and died. He was one of the painters employed in the Escorial, and assisted Pelegrino Tibaldi in painting the cieling of its library, and the frescos of the cloisters. His master-piece is said to be a Descent from the Cross, in a small chapel of S. Phelipe el Real, in Madrid.

F.

**VINCENZO CARDUCCI.

DIED 1638.

Vincenzo Carducci or Carducho followed his brother to Spain, studied under him, and after his demise was distinguished by the favour of Philipp III. Of his numerous works the most admired were the series at St. Gil, and a St. John the Baptist with the date 1610, in the cloisters of the Franciscans at Madrid; his last work, at Alcalá de Henares, was a S. Jerom, and by the inscription, 'Vincencius Carducho hic vitam non opus finit, 1638,' seems to have been left unfinished. His writings in defence of the art are classed with the best products of Spanish literature. F.

*GIOV. BATISTA CARLONI.

DIED 1680, AGED 86.

G. B. Carloni was a Genouese, a scholar of Passignano, a student at Rome, and afterwards with his brother Giovanni, one of the most fertile, original, and seducing machinists of Italy. Their most splendid works are the frescos of the cathedral Del Guastato, at Genoa, where, to an unexampled equality of execution, in composition, expression, and vigour of design, a force, a suavity and a freshness of colour has been added that surprises and enchants; without impairing the harmony of the whole, every colour is pronounced in its purest or deepest tone: the reds, which are perhaps too frequent, glow like purple, the blues seem sapphires, the greens, emeralds. Batista survived his brother fifty years, and distinguished himself by this novel style in the churches and collections of Liguria and Lombardy. It is not easy to conceive why a painter should not have acquired greater celebrity, who united with so many opportunities so many diverging powers; equal felicity in oil and fresco, colour and design, velocity and correctness, and with an incessant stream of employment, unrivalled perseverance and diligence. F.

**FRANCISCO CARO.

N. 1627, M. 1667.

F. Caro of Sevilla left his father's school for that of Cano in which he made a rapid progress. 1658, he was commissioned to paint a series of pictures for the chapel of S. Isidore in San Andres, but finished no more than nine or ten which relate to the Life of the Virgin: their pure and noble style pleased, and raised his name; but his greatest work, known by the name 'de la Porciuncula,' is in the cloisters of S. Francis at Segovia. He died at Madrid. F.

**ANGIOLO CAROSELLI.

B. 1585, † 1653.

This Roman, whose works, if the St. Vincislas of the Quirinal be excepted, were either all portraits or little figures, added something of grace and delicacy to the style of Caravaggio. Without previous sketches or preparatory studies, he produced works of expression and life in a highly finished mode of execution, few, if we estimate his years, but of high value. Besides the power of imitating Amerighi, which he carried to deception, he possessed that of mimicking every other hand and every other tint: his St. Elena was believed to be a work of Titiano, even by his rivals, till he pointed out his usual mark A. C. in minute letters, on the picture. And two of his copies after Raffaello, Poussin affirmed, he should have taken for originals, had he not known where those were deposited. F.

GIOVANNI FRANCESCO CAROTO.

DIED 1546, AGED 76.

He was born at Verona, in 1470, and learned the first principles of painting from Liberale Veronese; but having an opportunity of seeing some of the works of Andrea Mantegna, he went to Mantua, to place himself as a disciple under that celebrated master. He there applied himself industriously to improve his talent, and acquired such a readiness in design and freedom of hand, as rendered him often superior to his master; and many of his compositions were taken for the works of Andrea.

At first he delighted to paint in a small size; but those who envied his merit having asserted that he was incapable of painting in large, he confuted them by finishing a very noble design in the chapel of the Virgin at Verona, with figures as large as life, which was allowed to excel all his former works, and established his reputation.

GIOVANNI CAROTO.

He was born at Verona, and instructed in the art of painting by Giovanni Francesco Caroto, his brother, whose manner he imitated, though he had not a proportionable degree of merit to entitle him to as great a reputation.

He designed all the curious remains of antiquity in and near Verona, particularly the famous amphitheatre; which were afterwards engraved and published. He was a good architect, and had the honour of giving lessons to Paolo Veronese.

UGO DA CARPI.

This artist was not in any degree considerable as a painter; but he made himself remarkable by discovering the art of printing in chiaroscuro, which he performed with two pieces of box-wood; one of which marked the outlines and shadows, and the other impressed whatever colour he laid upon it, leaving some parts of the paper uncoloured, as masses of light. In that manner he struck off prints after several designs and cartoons of Raphael: particularly one of the Sybil, a Descent from the Cross, the History of Simon the Sorcerer, and the Death of Ananias.

This art was brought to a still higher degree of perfection by Balthasar Peruzzi of Siena, and Parmigiano, who published several excellent designs in that manner.

GIROLAMO DA CARPI.

DIED 1556, AGED 55.

This painter, who was born at Ferrara, in 1501, became a disciple of Garofalo, and proved the best artist of all those who studied in that academy; but when he quitted that master, he devoted his whole time, thoughts, and attention, to study the works of Coreggio, and to copy them with a critical care and observation. In that labour he spent several years at Parma, Modena, and other cities of Italy, where the best works of that exquisite painter were preserved.

He succeeded to admiration, and acquired such an excellence in the imitation of Coreggio's style, and copying his pictures, that many paintings finished by him were taken for originals, and not only admired, but were eagerly purchased by the connoisseurs of that time. Nor is it improbable, that several of the paintings of Girolamo da Carpi pass at this day for the genuine work of Coreggio himself.

JULIO CARPIONI.

DIED 1674, AGED 63.

He was born at Venice, in 1611, and was a disciple of Alessandro Varotari, called Paduanino; under whose guidance he made a remarkable proficiency, and in a surprisingly short time acquired a great reputation for design, for invention, and for a charming tint of colouring.

He preferred painting in a small size, and generally chose subjects which admitted of a number of figures, such as Bacchanalians, Sacrifices, Triumphs, &c. in which he was without a competitor.

During the life of this master, the demand for his works was extraordinary; and at this time they are exceedingly rare, and highly valued.

HENRY CARRÉ.

DIED 1721, AGED 65.

According to Weyerman and Descamps, this painter was born at Amsterdam, in 1656; but according to Houbraken, and the Chronological Tables, in 1658; and was a disciple at first of Jurian Jacobsz, an Hamburger, as he also was afterwards of Jacques Jordaens.

Soon after his appearing in public as an artist, he found employment at the Court of Frizeland, and was appointed state painter. He adorned the palace with several fine paintings, particularly landscapes, in which he introduced huntings of the wild boar, and of other animals; in all which subjects his manner resembled that of Snyders. The principal part of his life was, however, spent at Amsterdam and the Hague, where he took uncommon pains to excel, and his works were in general esteem.

His usual subjects were landscapes, with peasants attending flocks of sheep, or herds of cattle; huntings, and sometimes conversations. He had an agreeable style of painting, and also a good manner of colouring; his figures and animals were well designed, and touched with a great deal of spirit; though many of his pictures have rather too great a degree of darkness.

MICHAEL CARRÉ.

DIED 1728, AGED 62.

He was the younger brother of Henry Carré, born at Amsterdam, in 1666, and studied the art of painting under his brother; but, to accomplish himself in his profession, he became the disciple of Nicholas Berchem.

When he had improved his taste and his hand considerably, under that great master, he quitted him, and most unaccountably preferred the style of Vander Leew, to that of Berchem, though it had neither so much truth, beauty, nor delicacy.

For some time he followed his profession in his own country, and afterwards went to London, where he resided for several years: but he found small encouragement, undoubtedly because he changed his first agreeable manner, and persisted in another, not so acceptable to the judicious and critical taste of the English.

The disappointment urged him to return to his native city, from whence, however, he was invited to the Prussian Court, where he had a good appointment, and was very nobly paid for his work.

He had great readiness of hand, and a neat manner of penciling in his easel pictures; but he

was by no means desirous of painting in a small size, if he could avoid it; for his inclination always led him to embellish grand salons, halls, and large apartments.

It is remarked of him, that in his compositions of the larger size, he was fond of introducing subjects that excited terror; storms with lightning, destroying castles and towers, and tearing up trees by the roots.

**DON JUAN CARRENNO DE MIRANDA.

B. 1614, † 1685.

Carrenno, a native of Avilés, descended from an ancient family, learnt the elements of art at Madrid in the school of Pedro de las Cuevas, and finished his studies with such success under Bartolomé Roman, that he was soon considered as one of the best Spanish painters, and charged with decorating some apartments of the royal palace in frescos, which pleased Philip IV. sufficiently, to nominate him painter to the Court, about 1651.

In society with Francisco Rizi, he acquired a surprising facility of execution; his design is tolerably correct, his colour brilliant and seducing; it resembles the tones of Vandyke; his conception was vigorous, and his composition rich.

Madrid, Toledo, Alcala de Henares, and Pamplona, possess the best of Miranda's works; the favours of Philip IV. were continued to him by Charles II., and he died at the head of a large school.

F.

ROSALBA CARRIERA.

DIED 1757, AGED 82.

Rosalba was of Chioggia, and carried crayon-painting to a high degree of perfection. Orlandi celebrates her miniatures. Her crayon painting arrives not seldom at the strength of pictures in oil. Her portraits, spread over all Europe, are as elegant and graceful in conception and attitude, as fresh, neat, and alluring in colour. Her Madonnas, and other sacred subjects, rise from grace to dignity, and even majesty. Equal and incessant application deprived her of sight during the last ten years of her life.

F.

JACOPO CARRUCCI, called PONTORMO.

DIED 1558, AGED 65.

Jacopo Carrucci, from the place of his nativity called Pontormo, had great natural ingenuity, and was in his earliest works admired by Raphael and Michelangiolo. He had had a few lessons from Lionardo da Vinci; after him from Albertinelli; made some progress under Pier di Cosimo; and finished by entering the school of Andrea del Sarto, whose jealousy and ungenerous treatment, from a scholar, soon turned him into a rival.

With such talents he became the victim of inconstancy, roaming from style to style. The Certosa of Florence exhibits specimens of the three different manners commonly ascribed to him. The first is correct in design, vigorous in colour, and approaches the style of Andrea del Sarto. The second, with good drawing combines a languid tone, and became the model of Bronzino and the subsequent epoch. The third is a downright imitation of Albert Durer, and at present can only be found in some histories from the Passion in the cloister of that monastery, which are neither more nor less than copies from the prints of Albert. To these, perhaps, a fourth manner might be added, if the frescos of the General Deluge and Universal Judgment, on which he spent eleven years in S. Lorenzo, and his last work, had not been whitewashed, with the tacit acquiescence of all contemporary artists. In this labour he strove to emulate Michael

Angiolo, and to give like him an example of anatomic skill, which was then becoming the favourite pursuit of Florentine art; but the example he gave only served to prove that age should not run after fashion. F.

NICCOLÒ CASSANA, called NICOLETTO.

DIED 1713, AGED 54.

He was born at Venice, in 1659, and was the eldest son and disciple of Giovanni Francesco Cassana, a Genoese, who had been taught the art of painting by Bernardino Strozzi, and under his direction became an eminent portrait-painter.

The Grand Duke of Tuscany invited Nicoletto to his court; and he there painted the portraits of that Prince, and the Princess Violante his consort.

Of the historical subjects painted by this master, while he resided at Florence, perhaps the most considerable was the Conspiracy of Catiline; it consisted of nine figures as large as life, down to the knees; and the two principal figures were represented, as with one hand joined in the presence of their companions, and in their other hand holding a cup of blood.

Nicoletto was invited to England, with strong assurances of a generous reception; and on his arrival, painted the portrait of Queen Anne, in which he succeeded so happily, that the Queen distinguished him by many marks of favour and of honour; but he had not the happiness to enjoy his good fortune for any length of time, dying in London, universally regretted, in the year 1713.

Niccolò had a younger brother, G. Agostino Cassana, who, though a good portrait-painter, preferred the representation of animals and various fruits; his pictures of that class are frequent in the collections of Italy, and sometimes ascribed to Castiglione. He had a sister, Maria Vittoria Cassana, who painted images of devotion for private amateurs, and died at Venice in the beginning of the last century.

JACOPO DI CASSENTINO.

DIED 1356, AGED 80.

He was born at Cassentino, in 1276, and learned the art of painting from Taddeo Gaddi. He was considered in his time as an artist of considerable merit, as well in fresco as in distemper; and performed a great number of works in his native city, in Arezzo, and Florence; and in the year 1350, became the founder of the Florentine Academy.

The most memorable work of this master, was that which he painted in the chapel of the Academy, representing St. Luke drawing the Portrait of the Virgin; in which he introduced on one side all the academicians, which were ten, and on the opposite side all their wives.

ANDREA DAL CASTAGNO.

DIED 1480, AGED 71.

He was born at a small village called Castagno, belonging to the territory of Tuscany, in 1409; and being deprived of his parents, was employed by his uncle to attend the herds of cattle in the fields; but, having accidentally seen an ordinary painter at work in the country, he observed him for some time with surprise and attention, and afterwards made such efforts to imitate him, as astonished all who saw his productions.

The great capacity of Andrea became at last a common topic of discourse in Florence, and so far excited the curiosity of Bernardetto de Medici, that he sent for Andrea; and perceiving that he had promising talents, he placed him under the care of the best masters who were at

that time in Florence. Andrea diligently pursued his studies; devoted himself entirely to practice under the direction of his instructors; became particularly eminent in design; and in a few years made so great a progress, that he found as much employment as he could possibly execute.

He painted only in distemper and fresco, with a manner of colouring that was not very agreeable, being rather dry and hard; till he learned the secret of painting in oil from Domenico Venetiano, who had derived his knowledge of that new discovery from Antonella da Messina.

Andrea was the first of the Florentine artists who painted in oil; but, although he was in the highest degree indebted to Domenico for disclosing the secret, yet he secretly envied the merit of the man who taught him the art; and because his own works seemed to be much less admired than those of Domenico, he determined to assassinate his friend and benefactor.

He executed his design with the utmost ingratitude and treachery (for Domenico at that time lived with him, and painted in partnership with him); he assassinated him at a corner of a street so secretly, that he escaped unobserved and unsuspected to his own house, where he composedly sat down to work; and thither Domenico was soon after conveyed to die in the arms of his murderer. The real author of so inhuman a transaction was never discovered, till Andrea, through remorse of conscience, disclosed it on his death-bed.

He finished several considerable works at Florence, by which he gained great riches, and as great a reputation; but, when his villainous misconduct became public, his memory was ever after held in the utmost detestation.

The most noted work of this master is in the Hall of Justice at Florence, representing the Execution of the Conspirators against the House of Medici.

GIO. BATISTA CASTELLO, called IL BERGAMASCO.

DIED 1570, AGED 70.

Gio. Batista Castelli, the companion of Luca Cambiaso, is commonly called il Bergamasco, in contradistinction of Gio. Bat. Castelli a Genouese, scholar of Cambiaso, and the most celebrated miniature-painter of his time. This, born at Bergamo, and conducted to Genova by Aurelio Buso of Crema *, was at his sudden departure left by him in that city. In this forlorn state, he found a Mæcenas in the Pallavicini family, who assisted him, sent him to Rome, and received in him at his return an architect, sculptor and painter not inferior to Cambiaso. At Rome, Palomino numbers him with the scholars of Michaelangelo. Whatever master he may have had, his technic principles were those of Luca; which is evident on comparison in the church of S. Matteo, where they painted together. We discover the style of Raffaello verging already to practice, but not so mannered as that which prevailed at Rome under Gregory and Sixtus. We recognize in Cambiaso a greater genius and more elegance of design, in Castello more diligence, deeper knowledge, a better colour, a colour nearer allied to the Venetian than the Roman school. It may however be supposed, that in such fraternal harmony each assisted the other, even in those places where they acted as competitors, where each claimed his work, and distinguished it by his name. Thus at the Nunziata di Portoria, Luca on the pannels represented the final doom of the blessed and the rejected in the last judgment; whilst G. Batista on the ceiling, expressed the Judge in an angelic circle, receiving the elect. His attitude and semblance speak the

* Aurelio Buso was a scholar of Polidoro and his assistant at Rome. He worked in his style, and is mentioned by the Genovese writers and Ridolfi, who says, that notwithstanding his merit, he died in misery. F.

celestial welcome with greater energy than the adjoined capitals of the words, 'Venite Benedicti.' It is a picture studied in all its parts, of a vivacity, a composition and expression, which give to the pannels of Luca, the air of a work done by a man half asleep. Frequently he painted alone; such are the S. Jerome surrounded by monks frightened at a lion, in S. Francesco di Castello, and the Crowning of St. Sebastian after Martyrdom, in his own church, a picture as rich in composition as studied in execution, and superior to all my praise. That a man of such powers should have been so little known in Italy, rouses equal indignation and pity, unless we suppose that his numerous works in fresco at Genoa prevented him from painting for galleries.

This artist passed the last years of his life at Madrid, as painter to the court. After his death Luca Cambiaso was sent for to finish the larger historic subjects; but the ornamental parts and the grotesques interspersed with figures remained to his two sons, Fabrizio and Granello*, whom he had carried with him to Spain as his assistants. Palomino, and the writers on the Escorial, enumerate these works, with praise of their variety, singularity, and beauty of colour. F.

BERNARDO CASTELLI.

DIED 1629, AGED 72.

Born at Genoa in 1557, he studied under Andrea Semini and Luca Cambiaso, but seemed to prefer the principles of the first, though in his practice he imitated both. He invented with facility, had sufficient correctness and grace whenever he chose to exert himself; but he became a mannerist, and adopted too often the colour and dispatch of Vasari and Zucchari. The celebrity conferred on him by the poets of the time, by Chiabrera, Marino, and, above all, Tasso, for whose Jerusalem he made designs, procured him the honour of painting an altar-piece for St. Pietro at Rome, the Call of St. Peter to the Apostolate, which was however in the sequel removed, to make room for one by Lanfranco. F.

VALERIO CASTELLI.

DIED 1659, AGED 44.

He was born at Genoa, 1625, and studied in the school of Domenico Fiasella; but he owed his principal knowledge in the art of painting, to the studies he made at Milan and Parma, after the works of the most celebrated masters, by which he improved his taste of design, composition, and colouring.

The merit of Valerio was immediately distinguished, as soon as his works became known; and he acquired such a reputation for drawing, colouring, and the elegant turn of his figures, as placed him in a rank far superior to his father.

His most favourite subjects were battles, which he composed with spirit, and executed them with so pleasing a variety, and so great a freedom of hand, as gained him universal applause. His horses are admirably drawn, thrown into attitudes that are natural and becoming, full of motion, action, and life. In that style of painting he shewed all the fire of Tintoretto, united with the fine taste of composition of Paolo Veronese.

The works of this master are not very frequent; but they are deservedly held in very high esteem.

As to historical subjects, which he frequently painted, he shewed much merit in easel-pictures,

* It is the opinion of Ratti, the editor and continuator of Soprani, that Granello was the son of Niccolasio Granello, a skilful Frescante from the school of Semini, whose widow, married to Castello, made him adopt the son of her first husband. F.

as well as in those of larger dimensions. In the great style, the cupola of the church of the Annunciation at Genoa is entirely painted by his hand; and it is described as a very noble composition, in which appears an excellence of invention, expression, and design. And at Florence, in the Palace of the Grand Duke, there is a noble painting, of which the subject is the Rape of the Sabines, by this master. The composition is full of fire, the figures are well grouped, and the colouring has abundance of force, by a strong opposition of light and shadow. However, the design is not very correct; the hands of the figures are too small; and, in general, there appears too much of the mannerist, as well in the colouring as the design.

At Wilton, in the collection of the Earl of Pembroke, a picture representing Christ taken down from the Cross, is by Valerio Castelli; and it is believed that a greater number of the easel-pictures are in the collections of the Nobility and Gentry of England, than in any other part of Europe.

GIOVANNI BENEDETTO CASTIGLIONE, called GRECHETTO.

DIED 1670; AGED 54.

This admired artist was born at Genoa, in 1616, and in that city was at first a disciple of Battista Pagi, and afterwards studied in the Academy of Giovanni Andrea de Ferrari; but his principal improvement was derived from the instructions of Vandyck, who at that time resided in Genoa.

He formed to himself a very grand manner of design, in every branch of his art, and succeeded equally well in all; in sacred and profane history, landscape, cattle, and portrait; executing every one of them with an equal degree of truth, freedom, and spirit.

But, although his genius was so universal, his natural predominant turn was to rural scenes and pastoral subjects, markets, and animals, in which he had no superior. He had great readiness of invention, a bold and noble tint of colouring, and abundance of nature in all his compositions. His drawing is elegant, and generally correct, his touch judicious, and his pencil free and firm. And still to add to his accomplishments, he had a thorough knowledge of the *chiaroscuro*, which he very happily applied through all his works.

In a chapel of St. Luke's church, at Genoa, is an excellent picture by this master. The composition and design are good, the heads of the figures extremely fine, the draperies well chosen and judiciously cast, the animals lively and correct; and the manner through the whole is grand, and yet delicate; though it must be observed, that the colouring is a little too red. In the Palazzo Brignolé is a grand composition, the figures being eighteen or twenty inches high, which is admirably finished, though perhaps a little too dark. And at the Palazzo Caregha, in the same city, is an historical picture of Rachel concealing the Teraphim from Laban, in which the figures and animals are exceedingly fine.

FRANCESCO CASTIGLIONE.

He was the son and disciple of Benedetto, and was born at Genoa. He had the happiness to inherit abundance of the merit and extraordinary talents of his father, and imitated his style and manner exactly, in composition, handling, and design. Benedetto was not a more universal painter than Francesco; but the latter was not in every respect equal to his father; though in history, landscape, and animals, his exquisite taste, his freedom of hand, and his spirited pencil, procured him an established reputation.

It is thought that many good paintings which are ascribed to Benedetto, and are frequently seen at sales, or in moderate collections, are copies after him by his son Francesco, or perhaps originals of the younger Castiglione.

****JUAN DEL CASTILLO.**

B. 1584, † 1640.

Juan, a native of Sevilla, the younger brother of Agustin del Castillo one of the best Spanish Frescanti, was like him, the pupil of Luis Fernandez. He is distinguished by correctness of design, and still more by the instructions which he gave to Alonso Cano, Murillo, and Pedro de Moya, the three greatest of Andalusian painters. His principal works are at Granada, and the churches of 'Regina Angelorum,' and 'Monte Sion,' of Sevilla. He died at Cadiz. His nephew,

****ANTONIO DEL CASTILLO Y SAAVEDRA,**

B. 1603, † 1667,

Followed the principles of Agustin his father, without neglecting those of other schools. His invention has truth, and his portraits character and life. He possessed much authority as an artist at Sevilla, though it has been said of him what was fabled to have happened to Francia when he saw the Cecilia of Raffaello, that the astonishment which seized him on seeing the paintings of Murillo in the cloisters of S. Francis, occasioned his death. He once marked one of his pictures with the whimsical inscription 'Non pinxit Alfaro,' to ridicule the vanity of that pupil, noted as the most conceited artist of his day, who never suffered a picture to escape his hand without stamping it with the words 'Alfaro pinxit.' The best works of Castillo are at Cordova, where he died.

F.

PIETRO DE CASTRO.

DIED 1663.

The subjects which this great artist chose to paint, were what are distinguished by the name of still life; vases, shells, musical instruments, gems, vessels of gold, silver, and crystal, books, and rich bracelets; and in those subjects his choice and disposition were elegant, and his execution admirable.

No colouring could have more truth, nature, or transparence than his, nor any penciling be more free, though neat and delicate. He shewed peculiar judgment in grouping a variety of objects in such a manner, as to give union and harmony to the whole. Every separate object is exact when critically examined; and every object contributes at the same time, by a judicious arrangement, to form but one mass of light and shadow.

That he was expert in the true principles of perspective, and the chiaroscuro, his works sufficiently demonstrate; and for transparence and truth, the best of his contemporaries could not be superior to him.

****COSTANZO CATTANIO.**

B. DIED 1665.

This Ferrarese roister, the hired or unhired umpire of quarrels not his own, who lived either exiled or outlawed, was a scholar of Guido, whom he resembled less than Caravaggi. Guido imparted suavity to the most atrocious subject: Cattanio disturbed the calmest or most serene, by his own or a grimmer feature, and a minacious tone of colour. The traces of the master appear however in most of his works, and in none to more advantage than in the St. Antonio, which he painted for the parochial of Corlo, and in the Last Supper, placed in the refectory of S. Silvestro.

F.

PIETRO CAVALLINI.

DIED 1364, AGED 85.

He was born at Rome in *1279, and became the disciple of Giotto. He rendered himself very considerable by a multitude of paintings which he finished, to the number (as some writers assert) of 1300; and he was also as remarkable for his piety, having on that account been esteemed as a saint.

His principal works are at Rome, where he assisted Giotto in that celebrated picture in Mosaic, which is over the grand entrance into the church of St. Peter; and in St. Paul's there is a crucifix, said to be by his hand, which the superstitious affirm to have miraculously talked to St. Bridget. But his best performance in fresco was in the church of Ara Cœli at Rome; in which he represented the Virgin and Child above, surrounded with glory, and below was the figure of the Emperor Octavian, and also that of the Sybil, directing the eye and the attention of the Emperor to the figures in the air.

JACOPO CAVEDONE.

DIED 1660, AGED 30.

This master was born at Sassuolo, near Modena, in 1580, and was educated in the Academy of the Caracci, where he learned design; but he frequently attended the schools of Baldi and Passerotti, to study after the naked. Yet, to acquire a proper knowledge of colouring, he visited Venice, and carefully examined the productions of Titian; and at his return to his own country, the best judges of the art of painting were much pleased with his works, as they seemed to possess an agreeable mixture of the style of the Caracci, and the tints of Titian.

For some time, at Bologna, the works of Cavedone were esteemed equal to the compositions of Annibale; and it is recorded, that in the King of Spain's chapel there is a picture representing the Visitation of the Virgin, which Rubens, Velasquez, and Michael Angelo Colonna, sup-

* Mr. Vertue, according to the *Anecdotes of Painting*, vol. 1, page 17, thinks it highly probable, that the shrine of Edward the Confessor, and the crosses erected to the memory of Queen Eleanor, were constructed from the designs of Pietro Cavallini, by Abbot Ware; and he supposes Cavallini to be the inventor of Mosaic, alledging that Giotto was twenty years younger than the other.

But, with great deference to that gentleman, those suppositions seem not to be very defensible; for, by the testimony of Vasari, and other writers, and also by the *Historical Tables of Ancient and Modern Painters*, published by Anthony Harms, at Brunswick, it appears that Giotto was three years older than Cavallini, instead of being twenty years younger; and was really his instructor in the art of Mosaic; as may be evident from the dates of their birth, according to Vasari:

Giotto was born in 1276, and
Cavallini was born in 1279.

Indeed, Vasari does not mention the precise year of the birth of Cavallini; but as he testifies that he died in 1364, at the age of 85, he determines the year of his birth in 1279.

Nor can the other supposition, of Abbot Ware's constructing those crosses and shrine from the designs of Cavallini, be any ways established; for, according to the *Anecdotes*, Ware was at Rome in 1260, and there saw a shrine that had been erected in 1254; and the Abbot himself died in 1283, which, it is observable, was eight years before the death of Queen Eleanor, who died in † 1291.

Now, as it appears that Giotto was born in 1276, he could have been but seven years old at the death of Ware; and Cavallini being three years younger than Giotto, it must appear impossible that he should have been a designer for Ware, as that Abbot died when Cavallini was only four years old.

† Vid. Daniel's History of England.

posed to be the performance of Annibale Caracci, although it was really the work of Cavedone; nor could there be a more honourable testimony in favour of this master.

His best manner was strong and free, and the tints of his colouring were natural and beautiful; but by those who have judiciously considered his works, it is observed that this painter had three different manners, at three different periods of his life: that of the first was excellent; the second but indifferent; and his last was feeble, and miserably bad. For, in the latter part of his life, he was depressed by sickness and extreme poverty; and a few years before his death, he received a violent shock, by the fall of a scaffold while he was painting; and his unhappiness was completed by the death of his only son, who had given strong proofs of a promising genius.

At Bologna, in the church of St. Salvatore, are several very capital performances of Cavedone. The Prophets, and the Four Doctors of the Church, are extremely good, and have an agreeable effect; and in a chapel belonging to the church of St. Paul, are some excellent paintings of his, very much in the manner of Caravaggio as to the colouring, and the heads of the figures are in a fine style. But one of his best performances is in the church of the Mendicants in Bologna, in which he represents Petronius and another Saint on their knees, in the lower part of the picture, and the Virgin and Child in the Clouds attended by Angels. The Virgin is in a grand taste of design; the composition is excellent; the colouring, in some parts, resembles Titian, and, in others, the touch and manner of Guido; the heads are exceedingly fine; the draperies nobly executed, in that style which is particularly admired in Guido; the shadowings shew all the force of Caravaggio; and the whole is finished with great freedom of hand, and a masterly pencil. If there be any thing which might be liable to censure, it is the drapery of the Virgin, which appears rather heavy, and is not so happily disposed as all the other parts of the composition.

EUGENIO CAXES,

BORN 1577, † 1642,

The son of Patrizio Caxes of Arezzo, but settled in Spain, was born at Madrid, and learnt the art of his father, with whom he was employed by Philip III. in the Palace del Pardo. The excellence of his frescos in the Sala d' Udienza procured him the favour of that prince, who appointed him painter to the court in 1612. He soon after painted one of the principal altarpieces for the church de la Merced at Madrid; and in 1615 various pictures in company with Vinzenzio Caoduchó in the cathedral of Toledo and elsewhere. Though his pencil, in common with his contemporaries, was chiefly devoted to the sainted farrago of church legend, he found means to paint the History of Agamemnon in the Alcázar at Madrid. His scholars were, Luis Fernandez of Madrid, who painted the Life of S. Ramon in the cloisters of La Merced Calzada, a celebrated series; Juan de Arnau of Barcellona; and Don Pedro de Valpuesta of Burgo de Osma, a young man of education, who probably would have excelled his fellow-scholars, had he not entered the church, in which he arrived at the dignity of Licenciado. F.

ANDREA CELESTI.

DIED 1706, AGED 69.

He was born at Venice, in 1637, and became the pupil of Matteo Ponzoni. He was much applauded for a beautiful style of painting, in history, as well as in landscape; but he principally employed himself in the latter.

In landscape his situations are always natural, and his choice elegant; his colouring is very pleasing, his skies are luminous and clear, his buildings and other objects well relieved, and every part offers itself extremely agreeable to the eye.

He painted the beautiful views about Venice, and other cities of Italy, in a large size, and also in a small; and his works are very highly prized, but not easily procured.

Two historical compositions of Celesti are preserved in the chapel of Madonna della Pace, at Venice; the one is, St. Luke painting the Portrait of the Virgin; and the other, the Adoration of the Magi; which are excellent performances. The composition is ingenious, the style grand, and the whole executed with a flowing bold pencil. And in the chapel of Spedaletto, is another of his pictures (representing St. Jerom, with the Virgin and some Saints), which is well designed, soft, and delicately coloured, but rather too ruddy. He was fond of using a purplish tint, not unlike the manner of Rubens; but he was sometimes apt to use it in the extreme, particularly in his carnations.

****MATEO CEREZO.**

B. 1635, † 1685.

Cerezo, born at Burgos, entered, at Madrid, the school of Carrenno, which he attended for five years; he then began to work for himself, and jointly with Herrera el Mozo dispatched various commissions for Madrid, Burgos, Valladolid. His most important work, at Madrid, and upon the whole, is the Supper at Emaus, in the refectory of the Recoletos; a performance equalled, by Bermudez, for execution, to the best of Tiziano, or Tintoretto, or Paolo. F.

GIOVANNI DOMENICO CERINI.

DIED 1681, AGED 75.

This artist was born at Perugia, in 1606, and received his first instructions from Guido, under whom he studied for some time; and afterwards he became a disciple of Domenichino. From those two celebrated masters he acquired a very beautiful tone of colouring, and a graceful disposition of his figures; and he particularly excelled in giving elegant and noble airs to his heads.

MICHAELANGIOLO CERQUOZZI, called M. A. DELLE BATTAGLIE.

DIED 1660, AGED 60.

He was the imitator of Bamboccio, or rather, formed himself on his style and choice of subjects; but he differs from him in the character and physiognomy of his figures; instead of Dutch or Flemish mobs he painted those of Italy. Both have strong and vivid tints. Bamboccio is superior to him in landscape: he excels Bamboccio in the spirit of his figures. One of his most copious works is in the Palace Spada at Rome, in which he has represented an army of fanatic Lazzaroni, who shout applause to Maso Aniello. F.

****GIO. BATISTA DELLA CERVA.**

FLOURISHED ABOUT 1550.

This Milanese was a favourite scholar of Gaudenzio Ferrari. There is but one public work of his existing, the Apparition of the Saviour to Thomas, in the sacristy of S. Lorenzo at Milan: and if his other works equalled the animation, colour, and surprising tone that unites the whole of this performance, the art may justly regret their loss. Cerva was the master of G. P. Lomazzo. F.

GIOVANNI PAOLO CERVETTO.

DIED 1657.

He was born at Genoa (but the year is not mentioned); and was a disciple of Valerio Castelli, whose taste of design and colouring he so thoroughly imbibed, that the works which he executed could not be distinguished by the ablest judges from those finished by the hand of Castelli.

GIUSEPPE CESARI, called IL CAVALIER D'ARPINO.

DIED 1640, AGED 80.

Giuseppe Cesari, the son of a painter at Arpino, was born at Rome in 1560, and from his infancy discovered a pregnancy of conception, and a rapidity of execution, which procured him the patronage of Danti, superintendant of the works then carried on in the Vatican, and the protection of Gregorio XIII. He soon rose to the credit of the first master in Rome. Cesari was among painters what Marino was among poets, born to dazzle and to seduce, and both met with a public prepared to prefer glitter to reality. He is said to have conducted some of his first pictures from designs of Michelangiolo, but it was less their solidity that made him a favourite, than the facility, the fire, the crash, and the crowds, that filled his compositions. The horses which he drew with great felicity, the decisive touch that marked his faces, pleased all; few but artists could distinguish manner from style, and them his popularity defied.

The long course of his practice was distinguished by two methods, in fresco and in oil. The first, rich, vigorous, amene, and animated, has sufficient beauties to balance its faults; it distinguishes, with several altar-pieces, his two first frescos in the Campidoglio, the Birth of Romulus and the Battle of the Sabines; and with this class might be numbered some of his smaller works, with lights in gold, and exquisitely finished; this method, however, soon gave way to the second, whose real principle was dispatch, free but loose and negligent; in this he less finished than sketched, with numberless other works, the remainder of the frescos in the Campidoglio, forty years after the two first. He reared a numerous school, distinguished by little more than the barefaced imitation of his faults, and a brother Bernardino Cesari, who was an excellent copyist of the designs of Michelangiolo, but died young. F.

BARTOLOMMEO CESI.

BORN 1556, DIED 1627.

Bartolommeo Cesi was one of the masters whose principles were respected by the school of the Caracci. From him Tiarini learnt the practice of fresco; his works contain the germ of Guido's elegance. Indeed they are not easily distinguished from Guido's earlier performances. He seldom dares; follows Nature, fond of her best forms, and as shy to supply her with ideal ones; his draperies are broad, his attitudes considerate; his tints have more suavity than strength. Such are the altar-pieces at S. Jacopo, and at S. Martino, works which Guido is said to have often spent whole hours in contemplating. In fresco he is more vigorous, and treats copious subjects with equal judgment, variety, and power of execution: thus he treated the History of Æneas in the palace Favi, and with still greater felicity the Transactions of Clemente VIII. on the arch of Forli, which, though exposed to the air for so many years, retains all the vivacity of its tints. He was esteemed by the Caracci, and generally loved by the professors for his honesty of character and attachment to the art. To his exertions chiefly is ascribed the secession of the painters in 1595, from cutlers, chasers, sadlers, with whom they had been incorporated for some centuries. And though, at the formation of their new society, he could not rid them of the cotton-workers' body (*Bambagliai*), he established their precedence and superiority of rank. F.

*PABLO (PAOLO) DE CESPEDES.

DIED 1608, AGED 70?

Paolo de Cespedes, a native and afterwards a dignitary of Cordova, is by the Spanish writers

extolled as an universal genius. He travelled twice to Italy, and painted in fresco at the Trinità de Monti at Rome and elsewhere. He enjoyed the familiarity, and what is more singular, the real esteem, of Federico Zuccari, who, on being applied to by the Bishop and Chapter of the cathedral of Cordova, for an altar-piece, peremptorily declined the commission, replying, that while Paolo de Cespedes was in Spain, there would be no occasion to send into Italy for pictures. Though his works are dispersed in Seville and the cities of Andalusia, it is Cordova that possesses his most characteristic performances, and the ultimate decision of his style; if an idea might be formed from the juvenile proofs he left at Rome, his design was less founded on selection than truth of forms, with correspondent tints, and less breadth than finish. F.

**MASON CHAMBERLAIN.

B. DIED 1787.

Of this English painter it is perhaps sufficient to say, that he painted strong likenesses of the persons who sat to him, and when the Royal Academy was founded, became one of its members. F.

PHILIP DE CHAMPAGNE.

DIED 1674, AGED 72.

This native of Brussels, after some elementary instruction, went to Paris, where he became the friend of Nicolo Poussin, with him was employed in the Luxembourg, and soon after was made Director of the Queen's paintings, with a considerable pension and apartments in the palace.

He designed correctly, had an agreeable tone of colour, and well understood the principles of perspective and architecture; his invention had both ease and propriety, but a servile observance of the model before him, which held more of copy than imitation, rendered his execution spiritless and his work uninteresting; want of subordination in the degrees of finish produced a contest of parts which destroyed the harmony of the whole; and with a considerable talent, left Philip de Champagne only among the foremost in the ranks of mediocrity.

He had a nephew, John Baptist de Champagne, who was a feeble imitator of his manner. F.

CHARDIN.—See JARDYN.

FRANCIS DU CHATEL.

BORN ABOUT 1625.

A native of Brussels, where he was placed as a disciple with David Teniers the younger.

He always adhered to the manner which he had acquired in the school of Teniers; and his subjects were of the same kind as those of his master, except that sometimes they were rather more elevated.

The most capital work of this master, in the town-hall at Ghent, is near twenty feet long, and fourteen high. The subject is, the King of Spain receiving the Oath of Fidelity from the States of Flanders and Brabant, in 1666. The back-ground shews a view of one of the principal places in Ghent, adorned with triumphal arches and other decorations; and it is said that the number of figures amounts to above a thousand, with a great variety of characters: through the whole, the groups are so aptly disposed, that there is not the smallest appearance of confusion.

ELIZABETH SOPHIA CHERON.

DIED 1711, AGED *63.

She was born at Paris, in 1648, the daughter of Henry Cheron, a painter in enamel; who observing her to be passionately fond of the art of painting, and to afford an early appearance of capacity, took pains to instruct her in design and colouring.

She very soon rose in general esteem by her performances, and particularly by the portraits which she painted; for, beside their striking resemblance, they were elegantly disposed, well coloured, and neatly finished; and as she had a singular talent for painting history, her usual manner of portrait-painting was in the historical style.

Her manner of designing was excellent; her colouring had the lively look of nature; her pencil was free, her touch delicate, her draperies were always well cast; and there appeared a great deal of union and harmony in her paintings.

She had the honour of being presented to the Academy at Paris, by Le Brun, in 1676, and was received with every mark of respect and distinction.

LOUIS CHERON.

DIED 1713, AGED 53.

He was the brother of Elizabeth Cheron, born at Paris in 1660; and having been taught the rudiments of the art in his own country, he travelled to Italy, where his sister supplied him with a competency, to enable him to prosecute his studies for eighteen years. During his continuance in Italy, he made the works of Raphael and Julio Romano the principal object of his studies, by which his future compositions had always a certain air of the antique, though he had no great portion of grace, and his figures were frequently too muscular.

Two of his pictures are in the church of Notre Dame, at Paris; the one, of Herodias holding the charger with the head of St. John the Baptist; the other, of Agabus foretelling the persecutions of St. Paul.

On account of his religion, being a Calvinist, he was compelled to quit his native country, and settled in London, the happy retreat of all distressed artists; and there he found many patrons among the nobility and gentry, particularly the Duke of Montague, for whom he painted the Council of the Gods, the Judgment of Paris, and some other compositions, taken from poetic or fabulous history; and he died in London.

GIUSEPPE CHIARI.

DIED 1727, AGED 73.

Giuseppe Chiari, a Roman, was one of the best scholars of Maratta in easel-pictures, and handled frescos with success, in the Barberini and Colonna palaces. He finished several pictures and designs of C. Maratta. What he wanted of genius he strove to supply by industry, moderation, and judgment.

F.

* The authors of the *Abrégé de la Vie des Peintres*, though they fix the birth of Elizabeth Cheron in 1648, and her death in 1711, which makes her only 63 years old at her death, have by some mistake said that she died at the age of 83. Vid. vol. 2, page 371, 4to.

JACOPO CHIAVISTELLI.

DIED 1698, AGED 77.

This master was born at Florence, in 1621; and his father, perceiving a strong inclination in his son to learn the art of painting, placed him under the direction of Fabricio Boschi, an artist of good credit, to study design and colouring. But, as Boschi was of an odd, whimsical temper, which seemed every day to grow more disagreeable, Jacopo was under a necessity of leaving his school, and entered the Academy of Baccio del Bianchi, a painter, architect, and engineer; by his instruction Jacopo made an extraordinary progress, became superior to all his competitors, and shewed an execution far beyond what could be expected from his years or his experience.

By the advice of his friends he addicted himself entirely to fresco, and having studied the best works of that kind at Florence and Bologna, was employed by the Grand Duke, and most of the nobility of Tuscany.

He excelled in perspective, deluding the eye by the truth and exactness of his drawing, and enriching his architecture with statues of an exquisite taste, and bold relief.

By the merit of his performances, and his indefatigable application, he acquired an opulent fortune; and though he lived to a very advanced age, he continued to work upon a variety of designs; but, in the decline of his life, his colouring wanted much of that lustre which recommended and distinguished his early performances.

JACOPO CHIMENTI.

B. 1554, D. 1640.

Jacopo Chimenti, better known by the name of Jacopo da Empoli, a pupil of S. Friano, retains in a large part of his works the stamp of his first education: he formed in time a second manner, neither devoid of softness in design nor grace of colour: such is the style of his St. Ivo, which, in the gallery at Florence, surprises strangers more than the works of more celebrated hands around it: nor is that the only performance which places Empoli above his epoch: for private connoisseurs he often amused himself with painting sweetmeats and table luxuries, in a most palatable way. Vanni, and for a longer period Felice Ficherelli, received their rudiments of art from Chimenti.

F.

AGOSTINO CIAMPELLI.

DIED 1640, AGED 62.

He was born at Florence, in 1578, and was a disciple of Santi di Titi; from whom he obtained a good taste of design, and gradually rose to such reputation, that he was employed in the church of St. John Lateran, in the Vatican, and the most considerable places in Rome. He worked equally well in fresco and in oil, and was so distinguished an architect, that he presided over the building of St. Peter's church.

He finished a volume of his designs in architecture, which were allowed, by the connoisseurs of that time, to be exquisite in the taste, as well as in the drawing.

SCIPIO CIGNAROLI.

LIVED ABOUT 1718.

He was born at Milan, and became the disciple of Cavalier Tempesta; but, notwithstanding the admirable talents of his master, who not only taught him what was best, but also exemplified

it in his own works; and although he daily saw those pictures painted, which placed Tempesta in the foremost rank of those who were eminent for landscape, yet he found in himself an impatience to see Rome; nor could he enjoy his pencil, till he had gratified that commendable inclination.

When he arrived at Rome, he was incessant in his studies, and particularly in studying the works of Salvator Rosa, and Nicolo Poussin; and by the assistance of an apt genius, strengthened by application, he proved a most excellent painter of landscapes, in a style that perceptibly resembled each of those great masters.

His merit, and extensive reputation, at last recommended him to the Duke of Savoy, who invited him to his court; where he lived for several years in the highest esteem, and spent his days in honour, content, and quiet.

GIOVANNI BETTINO CIGNAROLI.

G. B. Cignaroli, who figured among the first names of Italy as far as 1770, studied in the school of Santo Prunati at Venice; he is said by Lanzi to resemble Carlo Maratta in the choice of his subjects, his manner of grouping, and the disposition, though not the tone of his colours, which is more artificial and meretricious. His chiaroscuro, less natural than forcible, is rather addressed to the eye than the mind. His back-grounds and his ornaments are unusual, and surprise with novelty. F.

CARLO CIGNANI.

DIED 1719, AGED 91.

This celebrated master was born at Bologna (though some writers say he was born at Rome), in 1628, and received his first instruction in the art of painting from Giovanni Battista Cairo Casalasco; and afterwards became the disciple of Albano, in whose school he appeared with all the advantage that could be expected from a youth of most promising and superior talents.

But although the first proofs of his talent, while he studied with Albano, were exceedingly admired, yet, to improve himself still farther in correctness of design, and also in the force and relief of his figures, he studied Raphael, Annibale Caracci, Caravaggio, Coreggio, and Guido; and combined something of each in a manner of his own.

He is accounted very happy in his taste of composition, and excellent in the disposition of his figures; but a judicious writer says, that he was censured for bestowing too much labour on the finishing of his pictures, which considerably diminished their spirit; and also for affecting too great a strength of colouring, so as to give his figures too bold a relief, and make them appear as if not united with their grounds.

However well or ill-founded these observations may be, yet it is almost universally allowed, that his ideas are lovely, his imagination fine, and his invention fertile; and through all Europe he is deservedly admired, for the force and delicacy of his pencil, for the great correctness of his design, for a distinguished elegance in his compositions, and also for the mellowness which he gave to his colours. The draperies of his figures are in general easy and free; his expression of the passions is judicious and natural; and there appears a remarkable grace in every one of his figures.

The Cardinal San Cesareo passing through Forli, where Cignani at that time resided with his family, desired to have one of his paintings; and Carlo shewed him a picture of Adam and Eve, which he had painted for his own use, intending to have kept it by him. On viewing that performance, the Cardinal was pleased beyond measure, gave him for it five hundred pistoles, and

politely told Carlo, that he only paid him for the canvas, and accepted the painting as a present.

In the Palazzo Arnaldi, at Florence, a late * traveller observed an admirable picture by this master, representing the wife of Potiphar endeavouring to detain Joseph. The composition of that painting is extremely good, full of fire, taste, and excellent expression, and in a broad manner. The naked, in the female figure, is marked with great truth and delicacy; the heads are fine, the colouring is good, and the whole has a striking effect, although his choice of nature cannot be commended.

In the Palazzo Zambeccari, at Bologna, is to be seen a Sampson painted by Cignani, in a noble and grand style; in the superb collection of the Duke of Devonshire, there is a picture of Joseph disengaging himself from the Immodesty of his Mistress; and one of the same subject is in the Palazzo Arnaldi, at Florence.

***GIAMBATISTA CIMA.

B. ? †?

Giambatista Cima, oftener from his birth-place called Conegliano, a town in the Marca Trivigiana, if not a scholar, was a close imitator of Giovanni Bellini in his best style. He had perhaps more grace and equal colour, though less of mellowness. His best picture, formerly in the duomo of Parma, now among the spoils of the Louvre, is a singular mixture of masculine beauties and infantine defects. The dates of his works are from 1493 to 1517. F.

GIOVANNI CIMABUE.

DIED 1300, AGED 60.

At that period when learning, arts, and sciences, were almost extinct in Italy, by the perpetual wars and contests in that country; and when the knowledge of painting, in particular, seemed totally lost; it happened fortunately to be revived, in a surprising manner, by Giovanni Cimabue, who from thence obtained the name of the Father of modern Painters.

He was born of a noble family at Florence, in 1240, and placed at a school where he could have the fairest prospect of the best education; but, even there, instead of endeavouring to advance himself in literature, he spent most of his hours in drawing human figures, horses, buildings, or any objects that presented themselves to his imagination; and appeared to take more real delight in those trifling amusements, than in any kind of studious employment.

At that time, the Governor of Florence invited some ordinary Greek artists to that city, who were employed in one of the churches to repair the decayed paintings; and Cimabue, already prepossessed in favour of the art, spent whole days in observing their manner of working, to the entire neglect of his school education. So strong an attachment to those Greek painters, prevailed with his father to indulge him in a study to which his genius seemed evidently to direct him; and he placed Cimabue with them as a disciple, flattering himself with a hope, which appeared prophetic, that he would one day render himself remarkably eminent.

He received the instructions of his masters with such eager delight, and applied himself so incessantly to practice, that in a short time he proved far superior to his directors, in his taste of design and colouring, and painted with equal readiness in fresco and in distemper; not only designing historical subjects, but also portraits after the life, which at that time was considered as a wonderful effort of art.

* Mons. Cochin, vol. ii. p. 80.

It certainly cannot but appear astonishing, that in the infancy of painting, and having no other models to imitate, but those insipid, dry, stiff compositions of the Greeks of that age, Cimabue could arrive at so much elegance as appeared in some of his works, so good a manner of designing the naked figures, or so great a propriety as he shewed in his draperies. Yet we find that one of those pictures which he painted at Florence, was considered as such a curiosity, that it was carried from his house in the highest, solemn, public pomp, in procession to the church of the Virgin Mary, attended by a number of performers on various musical instruments, and also amidst the loudest applauses of the citizens.

He only painted in distemper and fresco, as the use of oil in painting was not discovered till the year 1410. He wanted the art of managing his lights and shadows; and was totally unacquainted with the rules of perspective, though he understood architecture. But, even to this day, he is distinguished by the title of the Father of Modern Painting.

Some of his works are still preserved in the church of Santa Croce, in Florence †.

** ROMOLO CINCINNATO.

DIED OLD 1600.

R. Cincinnato, a Florentine, pupil of Francesco Salviati at the same time with Pedro Rubiales, went on the call of Philip II. in 1567, to Madrid, where he painted in the Alcázar; in the Escorial he was associated with Pelegrino Tibaldi. The Palace del Pardo, and the Royal Academy of St. Ferdinand, possess some of his works; the mythologic frescos in the house of the Duke del Infantado at Guadalajara are the performances of Romolo. He left two sons, Diego and Francesco, both born at Madrid, artists of merit, esteemed by Philip IV. and ennobled by Urban VIII. F.

ANDREA DI CIONE.—See ORGAGNA.

* GIOVANNI BATISTA CIPRIANI.

DIED 1785, AGED

G. B. Cipriani, a native of Florence, though a Pistoiese by extraction, became a vigorous designer by studying the works of Gabbiani. Italy possesses few of his pictures; as the most conspicuous, Lanzi mentions two, painted for the abbey of St. Michele, in Pelago, in the neighbourhood of Pistoja; the one of St. Tesauro, the other of St. Gregorio VII. The real theatre of his art was England, where he arrived young, and passed the remainder of his life, equally distinguished as an artist and as a man: the fertility of his invention, the graces of his composition, and the seductive elegance of his forms, were only surpassed by the probity of his character, the simplicity of his manners, and the benevolence of his heart. His designs were disseminated over all Europe by the graver of Francis Bartolozzi and his pupils; of his less numerous pictures, the most eminent are at Houghton in Norfolk. He was a member of the Royal Academy in London, and left two sons. F.

NICOLO CIRCIGNANO, called DALLE POMARANCE.

DIED 1588, AGED 72.

He was born at Pomarance, a city in the territory of Tuscany, in 1516, and from the place of his nativity received that surname. He studied the art of painting at Rome, and proved an

† Dante mentions him in the eleventh canto of his Purgatory, as one who considered himself without a rival till Giotto appeared. F.

excellent artist; being much esteemed for his composition, and also for a firm and expeditious manner of working.

Several of his paintings are in the churches and palaces, of Rome, where they are exceedingly admired. In that city is preserved the Martyrdom of St. Stephen, by Pomarance, which is accounted a capital performance; and at Loretto there is an altar-piece, representing the Crucifixion, on which the possessors set an immense value.

ANTONIO CIRCIGNANO, called DALLE POMARANCE.

DIED 1620, AGED 60.

He was the son and disciple of Nicolo, born at Pomarance in 1560. His manner of painting was exactly in the style of his father, and he assisted him in several very grand works at Rome, by which the reputation of both artists was effectually established.

The general character which is given of this master is, that he had a ready invention, and a remarkable freedom of hand.

CIRO FERRI.—See FERRI.

**PIER FRANCESCO CITTADINI.

DIED 1681, AGED 65.

P. F. Cittadini, a native of Milano, commonly distinguished by the name of 'Milanese,' was a scholar of Guido, and established at Bologna. That he had talents for greater things is evident from some of his pictures, but inclination and the success of others, detruded him to the humbler scenery of landscape and figures on small canvas or copper and frequently still lower, to the arrangement of fruit, flowers, dead birds, &c. which he often embellished with portraits and figures of uncommon grace. Bologna abounds in his works. F.

**VINCENZIO CIVERCHIO.

FLOURISHED ABOUT 1460.

This master, named Verchio by Vasari, and by Lomazzo and others 'Il Vecchio,' is usually classed in the Venetian school as a native of Crema, though he lived at Milano, and formed there some pupils of note. His figures were studied, and admirably contrived for a lofty place; the planes fled and the heights gently descended: such were certain stories of S. Pier Martyre painted in his chapel at S. Eustorgio, praised by Lomazzo, but now effaced. A picture of his, placed in the public hall of Crema, is said to have been so much admired by the French at the taking of that place, that they sent it to their king. F.

JOSEPH, or JOAS VAN CLEEF.

DIED 1536.

This master, who was a native of Antwerp, and a disciple of William Van Cleef, was regarded as the best colourist of his time.

He painted, in the style of Quintin Matsys, portraits, misers, and bankers counting or weighing money; but he was allowed to give more force and life to his pictures than Matsys, as his colouring was far superior. He also painted historical subjects with great success; and probably might have found very great encouragement in England, if some of the works of Titian had not

appeared at the same time that Van Cleef went to reside in London. But his own vanity, and his unexpected disappointment, contributed to* turn his brain.

HENRY, and MARTIN, VAN CLEEF.

These brothers were born at Antwerp; but Henry resided for several years at Rome, and became a very good painter of landscapes. The most agreeable views which occurred to him in his travels, he sketched, and reserved them as studies for his future compositions.

He was often employed to paint the back-grounds for the pictures of Francis Floris, and finished several paintings which were left imperfect by that master; and those he executed with so much art, as to make the whole appear only as the work of one hand. His principal merit was constituted by the lightness of his pencil, and the harmony of his colouring. He was admitted into the Academy of Painters at Antwerp in 1533, and died in 1589.

Martin was a disciple of Francis Floris, and had competent abilities to compose historical subjects in great, though his inclination directed him to paint in small; and the back-grounds of his pictures were always painted by his brother Henry. Several very distinguished landscape-painters employed him to insert the figures in their works, and among others, Conixlo. He died at the age of fifty.

JOHN VAN CLEEF.

DIED 1716, AGED 70.

He was born at Venloo, in 1646, and was a disciple of Gentile, a painter of history at Brussels; but, being soon disgusted with the temper of that master, he placed himself under Gaspar de Crayer. To this new instructor he shewed the most affectionate attachment; and when Crayer discontinued painting, because his business seemed to decline at Brussels, Van Cleef went with him to Ghent; lived with him there for several years; and became so good a painter, that, after the death of Crayer, he was thought qualified to finish the works left imperfect by his master, and particularly the cartoons for the tapestry intended for Lewis XIV. He painted a very great number of pictures, having employment from almost every part of Europe; and in Ghent, most of the altar-pieces are of his hand.

His manner was not like that of Crayer, but a manner peculiar to himself; it was grand and noble, and his pencil was free and flowing. His taste of composition resembled that of the Roman school; his subjects were well chosen, and as well disposed; and though full of figures, there appeared not any thing like confusion. He enriched his compositions with grand pieces of architecture, which he thoroughly understood; and was much superior in design, though unequal to him in colouring.

The heads of some of his female figures had a good deal of grace; his draperies were thrown into large folds, and elegantly cast; and one of his greatest excellences consisted in designing and painting boys.

CLEMENTONE.—See BOCCIARDI.

JOHN LE CLERC.

DIED 1633, AGED 46.

He was born at Nanci, in 1587; but studied in Italy, where he resided for twenty years; and

* Descamps says, that being introduced to the King of Spain by Antonio More, he conceived so extravagant an opinion of his own merit, that he went distracted by seeing some of Titian's pictures preferred to his own.

was a disciple of Carlo Venetiano, with whom he worked a long time. Though he had an opportunity of examining the productions of the most eminent artists, yet he preferred the manner of his own master to all others; and he so effectually studied and imitated that style of painting, that several of the pictures which were finished by Le Clerc, were taken for the work of Saracino.

He was most highly esteemed at Venice, for his extraordinary merit; and as a token of public respect, he was made a Knight of St. Mark. His freedom of hand was remarkable: he had a light pencil, and in his colouring he resembled his master.

FRANCIS DE CLEYN.

DIED 1658.

He was born at Rostock, but travelled to Rome, and studied there for four years. Among other branches of knowledge, he acquired, in that city, a taste for the beautiful and ornamental grotesque, in which he arrived at very great excellence.

In the reign of King James I. he went to England, received a pension from the crown, was employed to draw designs for tapestry, and lived in great favour with the monarch, who was his patron. Some of the paintings of this master are still extant in Holland-house; there is one ceiling in grotesque, and there are small compartments on the chimneys, somewhat in the style of Parmigiano. He was much commended for the readiness of his invention, and made several designs for painters, sculptors, and engravers, which were not without merit.

N. CLOSTERMAN.

DIED 1713, AGED 57.

He was born at Hanover, in 1656, and went to London in the year 1681. At first, he painted draperies for Riley; but soon after, they painted in conjunction, Riley still continuing to draw most of the heads. But, on the death of that master, Closterman finished many of Riley's pictures, which recommended him to the favour of the Duke of Somerset, who had patronised Riley.

He spent the greatest part of his life in London, where he received sufficient encouragement, and was employed by some of the principal nobility. However, he was but a very moderate artist; his colouring was strong, but heavy; and his portraits were (without any idea of grace) plain and servile imitations of his models.

In the year 1696, he was invited to the Court of Spain, to paint the portraits of the King and Queen; and he returned from that Court enriched and respected; and he might have enjoyed very affluent circumstances, had he not shewn a foolish and infatuated fondness (as Houbraken tells us) for a girl that he kept in his house. That insidious young woman, who had taken care to persuade him that she was entirely attached to his person and interest, watched a proper opportunity, and robbed him of all his money, plate, jewels, and every costly moveable, and fled out of the kingdom. So sudden and so unexpected a misfortune, against which he was totally unprepared, affected Closterman so violently, that he pined away his life; not long surviving the loss of his effects, and the infidelity of his mistress.

GIORGIO GIULIO CLOVIO.

DIED 1578, AGED 80.

He was born in Slavonia, in 1498; at eighteen years of age he went to Rome, where he spent three years to perfect his hand in drawing, and devoted himself entirely to painting in

miniature. His knowledge of colouring was established by the instructions of Julio Romano, and his taste of composition and design was founded on the observations he made on the works of Michael Angelo Buonaroti. His works are exceedingly valuable, and are, at this day, numbered among the curiosities at Rome.

Vasari enumerates many of his portraits and historical compositions; and seems to be almost at a loss for language sufficiently expressive of their merit. He mentions two or three pictures on which the artist had bestowed the labour of nine years; but the principal picture represented Nimrod building the Tower of Babel, which was so exquisitely finished, and so perfect in all its parts, that it seemed quite inconceivable how the eye or the pencil could execute it. He says it is impossible to imagine any thing so admirably curious, whether one considers the elegance of the attitudes, the richness of the composition, the delicacy of the naked figures, the perspective proportion of the objects, the tender distances, the scenery, the buildings, or other ornaments; for every part is beautiful, and inimitable.

He also takes notice of a single ant, introduced in one of the pictures of this master, which, though exceedingly and incredibly small, is yet so perfect, that even the most minute member was as distinct as if it had been painted of the natural size.

****BENEDETTO CODA.**

DIED ABOUT 1520.

Benedetto Coda of Ferrara, domiciliated at Rimini with his son Bartolommeo, has been mentioned too slightly by Vasari, in the life of Gio. Bellini, as a thriftless nurseling of that school. His picture in the dome of Rimini, representing the Wedding of Maria, and inscribed 'Opus Benedicti,' and still more that of the Rosary at the Dominicans, disprove the assertion; they already approach that taste of the golden age, fully displayed in the works of Bartolommeo: such is the picture painted for the church of St. Rocco at Pesaro, 1528; it represents the Patron Saint of the church, with St. Sebastian, at the throne of the Madonna, surrounded by a bevy of fair angels. F.

****VIVIANO CODAGORA.**

FLOURISHED ABOUT 1650.

V. Codagora of the Roman academy, painted with equal success the ruins of ancient Rome, and perspective views of his own invention. Cerquozzi, Miel, and others, peopled them; but none with the sympathy of Micco Gargiuoli. Viviano might be called the Vitruvius in that branch of art, as precise in lineal perspective as conversant with the styles of antiquity; his marbles have the air of being tinged by time, and the general tone of the rest corresponds with their hue, but the immoderate use of some opaque black has rendered his shadows impenetrable, and often destroyed the effect of his pictures. F.

CODAZZO.—See VIVIANI.

***ALONSO SANCHEZ COELLO.**

DIED 1590, AGED 65.

One of the few Portuguese † artists who have obtained celebrity. On the retirement of

† It has been since proved (says Fiorillo) against Palomino, Vinzenzo Carducho, and some contemporary authorities, that he was a native of Benifayro, a place in the vicinity of Valenzia. F.

Antonio Moro from Spain, he was solicited to supply his place by Philip the Second, and became the favourite of that tyrant, who called him 'Titiano Portugues.' He was one of the painters employed in the Escorial, and is said to have emulated the colour and the forms of Titiano.

F.

*CLAUDIO COELLO.

DIED 1693, AGED

Of Portuguese extraction, related to the former, but born at Madrid, is by some ranked with the first, if not the first artist in Spain. His picture 'De la Colocazion de las Santas formas,' is spoken of as an amazing performance for disposition, chiaroscuro, and solemnity of tone: it is one of the altar-pieces in the grand sacristy of St. Lorenzo in the Escorial. He seems to have been a painter for the public at large, in churches and convents, without leisure, perhaps above the condescension, to work for private collections; and as he never quitted Spain, his style cannot be justly estimated out of that country; it is however said to resemble that of Paolo Veronese. Indignation at the irruption and rapid success of Luca Giordano appears to have accelerated his death.

F.

GILES COIGNET, called GILES OF ANTWERP.

DIED 1600, AGED 70.

This painter was born at Antwerp, in 1530, and lived for some time with Antonio Palermo, till he went to Rome, accompanied with one Stella; in which city they worked as associates, and both of them were soon distinguished for their merit. As their reputation increased, they were engaged in several other cities of Italy, particularly at Terni, between Rome and Loretto, where they finished many historical subjects, as also some in the grotesque style, in fresco as well as in oil.

He travelled through all Italy, Naples, and Sicily, much respected wherever he came; and at last returned to his own country, where he could scarcely execute the different works which he was solicited to undertake for the churches, and likewise for the cabinets of the nobility.

Frequently he employed Cornelius Molenaer to paint his back-grounds with landscapes, or architecture; and sometimes he delighted to paint history in small, which generally contained a great number of minute figures, illumined by the moon, or by the light of flambeaux, lustres, or fires. But his figures had no elegance in their forms, nor taste in their disposition; for, although he took pains to finish his pictures highly, with a free touch, and a firm pencil, yet, after all his labour, his manner seemed dry and hard.

His greatest reproach is, that he employed his disciples in copying his works, which he afterwards retouched, and sold them for originals. By that means it is not easy to know his genuine works; and the imperfections observable in many of his pictures are of necessity ascribed to himself, to the great diminution of his credit.

GIROLAMO COLLEONI.

DIED AGED

Of this excellent artist little more remains in Italy than what is necessary to establish his merit, and to call forth our indignation at his want of success: some fresco at Bergamo, his native city, and a picture in oil in the gallery Carrara. It represents the Marriage of St. Catharine, a performance which, by the best informed eyes, was taken for a work of Tiziano, till the discovery of the inscription *Hieronymus Colleo 1555* restored it to its author. This

great character meeting, instead of the applause he deserved, neglect, and set aside in a public work in favour of foreign and inferior painters, conscious of his own worth, sought and found fortune in the Royal Court of Madrid. But before his departure for Spain, he painted on the façade of a house a horse, whose excellences we can estimate only from the praises lavished on it in many a book, and wrote under it the motto: *Nemo Propheta in Patria*. F.

DE COLOMBIEN.—See VALENTINE.

ADAM COLONI, called the Old.

DIED 1685, AGED 51.

A. Coloni was a native of Rotterdam, but resided and died in London; he was noticed for his compositions in small, of country wakes, fairs, markets, cattle, and as a copyist possessed considerable merit.

Of his son Adrian Coloni the chief merit consisted in adapting figures, for landscapes, especially those of his brother-in-law, Van Diest; he died 1701, aged 33. F.

MICHAEL ANGELO COLONNA.

DIED 1687, AGED 87.

Colonna, born at Como, after some instruction from Ferrantini, finished his studies under Dentone. Crespi says he was considered as the best fresco-painter Bologna ever produced: a spirited designer of the human figure and of animals, eminent in perspective and every kind of ornament. He painted without assistance a court-room at Florence, and a chapel at St. Alessandro in Parma; the perspective of the tribuna in that church is his, the figures are by Tiarini; in other places he painted the figures, and left the architecture to Dentone. With whatever artist he co-operated, he had the singular talent of adapting himself to the style and spirit of his partner, in such a manner that the whole seemed to be the produce of one hand. Courted by various Princes of Europe, he chose, after his return, to spend the remainder of his life with Dentone. F.

ANDREA COMODI.

DIED 1638, AGED 78.

He was born at Florence, in 1560, and was the companion rather than the disciple of Ludovico Cardi, called Cigoli; but, having an ambition to be thoroughly master of design, he studied anatomy, architecture, and perspective, and also the art of modelling. When he had completed himself in those different branches, he travelled to Rome, to enrich his mind by observations on the best works of ancient and modern artists, and became one of the most esteemed painters of his time, for correctness and truth.

After continuing for some years at Rome, he returned to his native city; and as he had a surprising power of imitating every style with the utmost exactness, whether it were landscape or history, he was almost perpetually employed in copying the most curious paintings of the celebrated ancient masters, which were preserved in the churches and convents, and in the collections of the Grand Duke and the Nobility of Florence.

SEBASTIAN CONCA.

DIED 1764.

S. Conca, born at Gaeta in 1676, was the pupil of Solimene, and under his tuition, by per-

severing practice, soon became an able machinist. At little less than forty, the desire of seeing Rome prompted him to visit that city, where he became once more a student, and spent five years in drawing after the antique and the masters of design: but his hand, debauched by manner, refused to obey his mind, till wearied by hopeless fatigue, he followed the advice of the sculptor le Gros, and returned to his former practice, though not without considerable improvements, and nearer to Pietro da Cortona than his master. He had fertile brains, a rapid pencil, and a colour which at first sight fascinated every eye by its splendor, contrast, and the delicacy of its flesh tints. His dispatch was equal to his employment, and there is scarcely a collection of any consequence without its Conca. He was courted by Sovereigns and Princes, and Pope Clement XI. made him a Cavaliere at a full assembly of the Academicians of St. Luke. F.

ASCANIO CONDIVI.

LIVED 1553.

Ascanio Condivi, of Ripa Transona, the most obscure of modern artists, though a biographer of some celebrity, owes that and a place here to his connexion with Michaelangelo Bonaruoti, whose life he published in 1553. If we believe Vasari, his imbecility was at least equal to his assiduity in study and desire of excelling, which were extreme. No work of his exists in painting or in sculpture. Hence Gori the modern editor of his book is at a loss to decide on his claim to either, though from the qualities of the writer, and the familiarity of M. Angelo, he surmises that Condivi must have had merit as an artist. From the last no conclusion can be formed; the attachment of M. Angelo, seldom founded in congeniality, was the attachment of the strong to the weak, it was protection; it extended to Antonio Mini of Florence another obscure scholar of his, to Giuliano Bugiardini, to Jacopo L'Indaco: all men unable to penetrate the grand motives of his art, and more astonished at the excrescences of his learning in design, than elevated by his genius. Condivi intended to publish a system of rules and precepts on design, dictated by Michael Angelo*, a work, if ever he did compose it, now perhaps irretrievably lost; from that, had destiny granted it to us, we might probably have formed a better notion of his powers as an artist, than we can from a biographic account, of which simplicity and truth constitute the principal merit. F.

EGIDIUS, or GILLES CONINGSLOO.

DIED 1609, AGED 65.

This master was born at Antwerp, in 1544, and at first was placed with Peter Van Aelst the younger, with whom he continued for some years; but afterwards he became a disciple of Leonard Kroes, who painted history and landscape in distemper, and he also received some instruction from Giles Mostaert. For several years he worked in France, at Paris and Orleans; and, in search of greater improvement, travelled to Rome, where he studied for a considerable time.

* *'I precetti e le Regole del Disegno, ricavate dall' Oracolo e viva voce di Michelagnolo.'* Gori Prefaz. *o' Lettori.* It may not be superfluous to notice a mistake of this editor concerning the print prefixed to the life. It is by Julio Bonasone, the portrait of Michael Angelo in his 72d year, with the date M,D,XLVI. This portrait, misled by some ambiguity in the B annexed to Julio at the bottom of the page, Gori believes to have been designed by Giulio Romano, who died at Mantoua, the very year of the date on the print. Condivi published his life 1553, ten years seven months and two days before the death of Bonaruoti; this defect Gori supplied in his edition by an appendix, containing the remainder, written by Girolamo Ticiati. Condivi's original edition is extremely scarce; that of Gori is printed in small folio at Florence, 1746. F.

His works, as soon as they were known, were much coveted ; for, at that time, his taste in landscape happened to be greatly admired, and his paintings were readily bought by the dealers in pictures, who sent them to different parts of Europe, where they brought a good price ; and even the Emperor purchased many of them, which he placed among the most capital paintings in his collection.

The touching of his trees was very free and masterly ; his pencil was light ; and the variety in the disposition and breaking of his grounds, evidently shews richness of imagery. His style of colouring is pleasant, if it be not frequently too green ; but his scenes are generally crowded, and too much incumbered. However, there is such transparence in his colour, and such freedom in the handling, that, upon the whole, they have a very agreeable effect.

The figures in his landscapes were usually painted by Van Cleef ; and as Coningsloo was justly esteemed one of the best masters of his time, in the style that was peculiar to him, so was that style studiously imitated by many subsequent artists.

GIOVANNI CONTARINI.

DIED 1605, AGED 56.

He was born at Venice, in 1549 ; and applied himself industriously to study and to copy the works of Titian ; and by that means became excellent in colouring, and painted portraits with a great deal of force, sweetness of tint, and strong resemblance ; and also painted history, with remarkable taste and correctness of design.

When his reputation was well established, and his abilities sufficiently known, he travelled to Germany, and met with all possible encouragement and approbation among the Princes and Nobility wherever he went. His manner was lively and pleasing, and with his merits procured him the honour of Nobility from the Emperor.

JACOPINO DAL CONTE.

DIED 1598, AGED 88.

This master was born at Florence, in 1510, and was a disciple of Andrea del Sarto, with whom he learned design and colouring. But although he studied and practised historical composition principally, while he was under the care of that master, yet his inclination directed him mostly to the painting of portraits, and in that branch he arrived at a high degree of excellence.

The portrait of Pope Paul III. which he drew, gained him not only extraordinary applause, but obtained him the patronage of that Pontiff ; and most of the Cardinals at Rome employed and generously rewarded him. In his historic style and compositions he is an imitator of Michel-angiolo, but with an ease of manner and an originality of colour which make them his own.

SAMUEL COOPER.

DIED 1672, AGED 63.

He was born at London, in 1609 ; and was a disciple of John Hoskins, his uncle. Nature prompted him to paint portraits in miniature, and in that style he proved far superior to any of his own countrymen, and equal to the first names in Europe.

He was commonly called the Vandyck in small, as he resembled that celebrated master, in the beauty and clearness of his colouring, the agreeable turn of the head, or the spirit and relief of his portraits. He expressed the hair inimitably, and gave such tenderness of life to his figures, that his work was universally admired, in all parts of Europe where there is any taste for the polite arts, as well as in his own country ; and the prices which they now bring are incredible.

However, a great portion of that merit to which this artist arrived was really imputable to Vandyck, in whose time he lived; and whose works he studied incessantly, and copied many of them, either to improve himself by getting the habit of imitating him, or at the desire of others who rewarded him for his labour. But Walpole observes, that notwithstanding the confessed merit of Cooper, as to the head and hair in his portraits, yet his power was confined to the head only; and the incorrectness of his drawing, when he proceeded lower, cannot but strike every judicious eye. It is by the defect in his drawing, that persons of skill account for so many of his pictures being left unfinished. His chief excellence consisted in the variety of tints which he introduced to render his carnations more clear, and in the loose management of the hair*.

ALEXANDER COOPER.

He was the elder brother of Samuel Cooper, who learned the art of painting from John Hoskins. But although he became a good artist in limning, yet he was in no degree of competition with his brother. He followed his profession in several cities of the Low Countries, and particularly at Amsterdam; from whence he was invited to Sweden, where he had the honour of being appointed limner to Queen Christina.

He also painted landscapes in water-colours extremely well, and was accounted to have a correct manner of drawing.

CAVALIER COPPA.—See GIAROLA.

GONZALO COQUES.

DIED 1684, AGED 66.

He was born at Antwerp, in 1618, and was a disciple of the old David Ryckaert; under whose direction he applied himself diligently, to cultivate those promising talents which he possessed; not only by practising the best rules administered to him by his instructor, but also by studying nature with singular attention.

When he saw, and considered, the works of Vandyck, he was struck with surprise, at beholding such elevation of mind, such force of colour, such life, expression, and handling, as were visible in every composition of that great master: and as that manner seemed most conformable to his own genius, he fixed on Vandyck as his model, and had the happiness of so far succeeding in his attempt, that next to that inimitable artist, he was esteemed equal to any other painter of his time.

In the school of Ryckaert he had been accustomed to paint conversations; and he frequently composed subjects of fancy like Teniers, Ostade, and his master; and by that habit, he introduced a very agreeable style of portrait-painting, in a kind of historical conversations, which seemed much more acceptable to persons of taste, than the general manner of painting portraits, and procured him great reputation and riches.

In that way he composed several fine pictures for King Charles I. and likewise several for the Arch-Duke Leopold, and the Prince of Orange; which latter Prince, as a mark of respect, pre-

* Among many incorrections observable in the Historical Tables published by Mr. Harms, he seems to be remarkably wrong in his account of this painter; for he mentions Samuel Cooper as having lived principally at Stockholm, which must be a mistake, Cooper having always lived in England, and principally in London, where he died in 1672, and was buried in Pancras church. Perhaps the author of those Tables means one Alexander Cooper, elder brother to Samuel, who resided for some time at Amsterdam, and was afterwards in the service of Queen Christina, as her miniature painter.

sented Coques with a rich gold chain, and a gold medal on which the bust of that Prince was impressed.

He had an excellent pencil; his portraits were well designed, with easy, natural attitudes; he disposed the figures in his composition, so as to avoid confusion, or embarrassment; he gave an extraordinary clearness of colour to his heads and hands; and his touch was free, firm, and broad, a circumstance very uncommon in works of a small size.

BELLISARIO CORENZIO.

BORN ABOUT 1558, DIED 1643.

Bellisario Corenzio, a native Greek, was a pupil of Tintoretto, and after five years study in the school of that master, about 1590, fixed himself at Naples. He had received from nature a fertility of ideas and a celerity of hand, which made him perhaps equal to his master in the dispatch of works as numerous as complicated; he alone performed the task of four industrious painters. When he chose to bridle his enthusiasm, he may be compared with Tintoretto; he is inferior to few in design, and has inventions, motions, airs of heads, which the Venetians themselves, though they were perpetually before their eyes, could never equal. His powers of imitation he proved by the large picture of the Crowd miraculously fed, painted in forty days for the refectory of the Benedictines. In general his method resembles that of Cesare d'Arpino, and when he conforms to the Venetian manner, he still preserves a character of his own, especially in his glories, which he hems in with showery clouds and darkness. Little he painted in oil, though possessed of great energy and union of colour. The rage of gain carried him to large works in fresco, which he arranged with much felicity of the whole; copious, various, resolute, and even finished in the parts, and correct, if roused by the concurrence of some able rival. Such he was at the Certosa in the chapel of St. Gennaro, when he had Caracciolo for his competitor. For other churches he sometimes painted sacred subjects in small proportions, much commended by Dominici.

F.

CORIARIO.—See ARTO LEONE.

**ANTONIO DELLA CORNA.

FLOURISHED ABOUT 1478.

Antonio Corna appears to have been of Cremona, and a scholar of Mantegna. Thus he calls himself in a picture which belonged to Gio. Batista Zaist, the compiler of Cremonese Memoirs on Art: it represented S. Giulian, who, fancying to surprise his wife with her paramour in his own bed-chamber, killed his father and mother. At the foot of the bed we read the following verses:

‘Hoc quod Manteneæ didicit sub dogmate clari,
‘Antonii Cornæ dextera pinxit opus. MCCCCLXXVIII.’

This picture is more in Mantegna's first than second style, and being the only existing memorial of his name, which is not found among the contemporary artists employed to decorate the duomo of Cremona, it may be supposed that he either died young, or did not share much of public favour.

F.

LUCAS CORNELII, or CORNELISZ.

He was born at Leyden, in 1495, became the disciple of Cornelius Engelbrecht, and was reputed an extraordinary artist in his time; being acknowledged equally excellent in paintings in distemper, and in oil.

Yet, as he found very small encouragement in his own country, the lovers and admirers of painting being but few, he turned his attention to England, where Henry VIII. shewed a peculiar fondness for the artists, and seemed desirous not only to introduce them, but also to establish them, in his dominions. Thither Lucas directed his course, accompanied by his wife, and a large family of children; and received so many marks of favour from the King, to whom he was appointed principal painter, and such kindness and liberality from the benevolent nobility and gentry of that kingdom, that he seems to have settled there entirely; for Sandrart observes that he could obtain no particulars of his life from the time he quitted his own country, except that in general he lived in affluence and great esteem in England.

At Leyden, a picture of his, representing the Woman taken in Adultery, is highly admired; and in England, at Penshurst, the portraits of the Constables of Queenborough castle, from the reign of Edward III. to the third year of Henry VIII., are painted by his hand.

JAQUES CORNELISZ.

This painter was born at Oost-Sanen, about the year 1471, and the city of Amsterdam boasts much of his remarkable genius and talents. Van Mander says, that in the year 1512 he was considered as a very great master.

In the old church at Amsterdam is preserved a Descent from the Cross, by this Cornelisz. It is an altar-piece, and Mary Magdalen is there represented as sitting at the foot of the Cross. Likewise at Haerlem there is a picture of the Circumcision, painted in 1517, which is extremely commended. Van Mander praises in high terms a design of this master's, in the church of Alkmaar. The subject is the Passion of our Saviour; the composition of the whole is good, and the actions and expressions natural and strong, particularly the expression of the malignity of the executioners who are extending Christ upon the Cross.

He died at a very advanced age, in Amsterdam.

CORNELIUS CORNELISZ, called CORNELIUS VAN HAERLEM.

DIED 1638, AGED 76.

He was born at Haerlem, in 1562; and from his youth gave evident tokens of a propensity to painting. He was placed under the care of Peter Le Long the younger, and in a short space he made such a rapid progress, that he was distinguished by the appellation of Cornelius the Painter, and very far surpassed his master. His real name was Cornelisz; but his merit in his profession, and the city where he was born, have afforded him the name of Cornelius Van Haerlem, by which he is now universally, and only known.

At the age of seventeen he quitted his master, and determined to improve himself by travelling to Italy; but his project was disconcerted by a concurrence of accidents, and he was allured to Antwerp by the fame of the artists in that city. On his arrival he placed himself with Francis Pourbus, and afterwards with Giles Coignet; and by their instructions he corrected and improved his first manner, which was raw and hard, and acquired a more soft, neat, and agreeable style of colouring and pencilling.

His colouring in portraits, as well as in history, was good; the disposition of his figures often

elegant; the hands and extremities well designed, and the expressions appropriate. As he had no opportunities of studying the antique at Rome, he formed his taste from the best casts and models that he could procure, carefully imitating nature in all his performances.

He painted equally well in large and in small; but although he finished a great number of pictures, yet they are not often to be purchased. One of his large designs was the Battle of the Giants, and another the Deluge, in which the naked figures, and the different ages of those in the latter composition, are extremely well expressed.

DOMENICO CORRADI, called DEL GHIRLANDAJO.

DIED 1493? AGED 44?

D. Corradi, called Ghirlandajo from the profession of his father, a Florentine, excelled in painting and mosaic, and was one of the artists employed in the Capella Sistina. He was among the few who with some correctness of outline gave some character to the face, and the first of Florentines who by means of perspective arrived at truth and depth of composition. The abolition of tinsel and golden fringes in drapery may be dated from him. His numerous historical works enumerated by Vasari abound, or rather, are composed of portraits, selected with judgment and delineated with character. This is the Ghirlandajo who counted among his scholars Michelangiolo Bonaruoti. F.

RIDOLFO CORRADI.

DIED 1560, AGED 75.

Ridolfo Corradi, left an orphan by his father Domenico, took his first lessons from his uncle David, but under the tuition of Frà Bartolomeo made a progress which conciliated him the friendship of Raphael D'Urbino, who, on his departure from Florence, left him a picture of his own to finish, and at Rome invited him to work under his direction in the Vatican, which Ridolfo did not accept. In his pictures there is something analogous to the genius of Raphael; the composition, the vivacity of the face, the choice of colours, something ideal in the use of nature, betray similar maxims, with inferior powers. F.

OCTAVIO CORRADI.

DIED 1643.

This master was born at Bologna, and was a disciple of Giacomo Cavedone; but his principal merit consisted in copying the works of other painters of eminence, which he executed to the greatest perfection; many of his copies being, even in his own time, accounted originals of those masters which he imitated.

**DIEGO CORREA.

FLOURISHED ABOUT 1550.

History has celebrated the works of this artist in the Bernardine convent at Valdeiglesias; they represent the Passion of the Saviour, and Sainted Visions, the figures of human size and on principles of the Tuscan school; some are inscribed, 'D. Correa fecit, 1550.' Analogy of style and coincidence of dates, have induced some to ascribe to him two altar-pieces in the convent of S. Vincent at Plazenzia, presenting scenes from the Life of the Virgin Mother. F.

JACOPO CORTESE, called IL BORGOGNONE.

DIED 1676, AGED 55.

Jacopo Cortese, a Jesuit, born in Franche Comté, 1621, carried the art of battle-painting to a degree unknown before or after him. M. A. Cerquozzi himself did justice to his power, and dissuading him from the pursuit of other branches of painting, fixed him to that in which he could not but perceive that Cortese would be his superior rather than his rival. The great model on which he formed himself was the Battle of Constantine in the Vatican. He had been a soldier, and neither the silence of Rome, nor the repose of the convent, could lay his military ardour. He has personified courage in attack or defence, and it has been said that his pictures sound with the shouts of war, the neighing of horses, the cries of the wounded. His manner of painting was rapid, in strokes, and full of colour, hence its effect is improved by distance. His style was his own, though it may have been invigorated by his attention to the works of Paolo at Venice, and his intercourse with Guido at Bologna.

F.

***GUGLIELMO CORTESE.**

DIED 1679, AGED 51.

G. Cortese, the brother of the former, and like him called Borgognone, was the scholar of Pietro da Cortona, though not his imitator. He adhered to Maratta in the choice and variety of his heads, and a certain modesty of composition, but differed from him in his style of drapery and colour, which has something of Flemish transparence: his brother, whom he often assisted, likewise contributed to form his manner. A Crucifixion in the church of St. Andrea on Monte Cavallo, and the Battle of Joshua in the palace of the Quirinal, by his hand, deserve to be seen.

F.

GIOVANNA MARMOCCHINI CORTESI.

DIED 1736, AGED 66.

This paintress was born at Florence, in 1670, and instructed in the art of painting by Livio Mehus, and Pietro Dandini; but, by order of the Grand Duchess, she was afterwards taught to paint in miniature, by Hippolito Galantini.

In that style of painting she, in a few years, became extremely eminent; and was universally applauded for a pleasing and natural tint of colouring, for a pencil singularly neat and tender, and for a very lively and striking resemblance of the persons whose portraits she drew.

She usually worked in oil; but she also painted with crayons, in which she shewed an equal degree of merit, and gave those paintings all the tenderness and warmth of life.

PIETRO DA CORTONA.—See BERRETINI.**JOHN COSIERS.**

This artist was born at Antwerp, in 1603, and placed as a disciple with Cornelius de Vos; with whom he continued for some years, and proved extremely happy in his taste of design and colouring. His reputation spread through most of the Courts of Europe, and procured him employment from the King of Spain, the Cardinal Infant, the Arch-Duke Leopold, and several other Princes; who expressed the greatest approbation of his works, and bestowed on him such marks of their favour, as were justly merited by his extraordinary abilities.

His composition is in a masterly style; his figures are well designed, and well grouped; and

there appears a judicious variety in the attitudes. His back-grounds are much enriched, especially when he introduces architecture; and his manner of painting is broad, easy, and free. His drawing is generally correct, and his colouring good, except that it sometimes partakes too much of a yellowish tint; but that is not a defect observable in all his performances.

At Mechlin is to be seen a noble design of this master's hand, of which the subject is, the Passion of our Saviour; and Houbraken assures us, that this work alone is sufficient to establish the reputation of Cosiers. He was appointed Director of the Academy at Antwerp, in 1639.

PIETRO DA COSIMO,

DIED 1521, AGED 80.

He was born at Florence, in 1441, and was a disciple of Cosimo Roselli; but, as he had a sprightly imagination, and a studious attention to the art, he soon became a far better painter than his master.

Roselli being invited to Rome, to paint one of the Pope's chapels, was attended thither by his disciple who assisted him in the work; and in that undertaking Pietro gave such proofs of his skill, that he was employed in the Vatican for some years, and so effectually recommended himself to the favour of the Pope, and the principal Nobility, that he painted for them a great number of historical designs, as well as portraits. He had the honour to instruct many disciples, who were afterwards very eminent in the profession; among whom Andrea del Sarto, and Francisco da San Gallo, were of the greatest note; but, as he advanced in life, he grew whimsical, altered his style of design, and, for the most part, delighted to paint fantastical subjects, such as harpies, satyrs, and monsters; and was particularly fond of painting bacchanals.

**GRAZIO COSSALE.

FLOURISHED ABOUT 1695.

G. Cossale of Brescia, with a fancy uncommonly fertile, appears in copious works of large dimensions to have emulated Palma's facility without deviating into his manner. The Presentation of the Virgin at the church de Miracoli, and the Epiphany at the Grazie, are not the only works of his at Brescia, that command attention from the most hurried eye. Insensibility alone can forbear lamenting the destiny which deprived art of such a man, who was killed by his own son.

F.

**LORENZO COSTA.

FLOURISHED FROM 1488 TO 1530.

Lorenzo Costa, of Ferrara, the head of a family of artists, supposed by some to have been a scholar of Francia, but more probably his assistant in Bologna, held the first rank in art after the death of Mantegna, at the Court of Mantova. His style, upon the whole inferior, resembles and sometimes equals that of Francia. Ippolito Costa, commonly ranked among the scholars of Julio Romano, was probably his son, and with Luigi and Girolamo his brothers, assisted in the works carried on by Bertani. Lorenzo Costa, surnamed Mantovano, named by Vasari among the assistants of Taddeo Zuccari about 1560, was perhaps the son of Ippolito or Luigi. With the Costa family the imitation of the great style appears to have expired at Mantova.

F.

**PLACIDO COSTANZI.

—, † 1759.

P. Costanzi of Rome, is known there by altar-pieces, by frescos, and by the figures with which he enriched the landscapes of Orizzonte. Gentleness and delicacy form the character of his style, though oftener allied to insipidity than simplicity or grace. He was inscribed among the Academicians of S. Luke, 1741. F.

FRANCIS COTES.

He was the scholar of Knapton, and painted portraits in oil and crayons, in the latter of which he arrived at uncommon perfection, though he died untimely of the stone in July, 1770, not having passed the forty-fifth year of his age. His pictures, of the Queen holding the Princess Royal, then an infant, in her lap; of his own wife; of Polly Jones, a woman of pleasure; of Mr. Obryan, the comedian; of Mrs. Child, of Osterley-park; and of Miss Wilton, now Lady Chambers; are portraits which, if they yield to Rosalba's in softness, excel hers in vivacity and invention. He was one of the founders of the Royal Academy.

REINER COVYN.

This painter was born at Brabant, and studied after nature. His usual subjects were herbs, plants, and different kinds of vegetables, and sometimes he painted market-women, with baskets of eggs, fruit, or dead fowl.

He also represented, in some of his compositions, girls sewing, or busy about domestic employments, and likewise conversations.

ISRAEL COVYN.

He also was a Brabanter, and brother to Reiner Covyn, but employed his pencil in subjects very different from those of his brother. His most usual style was history, though frequently he painted portraits; but it is remarked of him, that his early designs and portraits were by many degrees superior to those which he finished in his more advanced age.

COUWENBERCH.—See VAN THIELEN.

MICHAEL COXIS.

DIED 1592, AGED 95.

He was born at Mechlin, in 1497, and received the first notions of painting, when he was very young, from Bernard Van Orlay of Brussels; but, quitting his own country, he travelled to Rome, and there had the good fortune to become a disciple of Raphael. He studied and worked under the direction of that superior genius, for several years; and in that school acquired the taste of design and colouring peculiar to his master, as also the power of imitating his exquisite manner so far, as to be qualified to design his own female figures with a great deal of grace and elegance.

Undoubtedly he had no great invention, nor did he possess a liveliness of imagination; and therefore, when he left Rome, to return to his native country, he took care to carry along with him a considerable number of the designs of Raphael, and other eminent masters of Italy, which

he did not scruple to make use of afterwards in his own compositions. By that means he gained reputation, and his pictures were wonderfully admired through the Low Countries.

But, when Jerom Cock returned from Rome, and brought with him into Flanders, the School of Athens, designed by Raphael, and other designs of the most famous Italian artists, they were no sooner made public, than the plagiarism of Coxis was discovered, and his reputation proportionably decreased.

In the church of St. Gudule at Brussels, there is a Last Supper painted by Coxis, which is much commended; and in the church of Notre Dame, at Antwerp, a St. Sebastian, a Crucifixion, and several portraits, which are fine imitations of nature, and the expression in all of them is excellent. And in the chapel of St. Luke, at Mechlin, he painted two folding-doors, intended to cover an altar-piece, which were so greatly esteemed, that the Arch-Duke Matthias purchased them at a very large price, and carried them out of the Low Countries.

ANTHONY COYPEL.

DIED 1722, AGED 61.

He was born at Paris, in 1661, and at first was instructed by his father, who, being appointed Director of the French Academy at Rome, took his son along with him, to give him an opportunity of improving himself there, by studying after the best models: and during his continuance in that city, he designed after the antiques, after the works of Buonaroti, Raphael, and the Caracci.

After three years practice at Rome, he went to Lombardy and Venice to study colours, and returned to Paris, very well qualified to appear as a professed master, although at that time not above eighteen years of age. He soon found employment, and distinguished himself more and more by every public performance; and the Duke of Orleans honoured him so far as to appoint him his principal painter.

He received so many proofs of esteem from the King, the Dauphin, and the Princes of the Blood, that he was seldom disengaged from the service of the one or the other; and, as a public testimony of his merit, he was appointed by the King director of all his paintings, with a large pension, and was also elected director of the academy.

But, although this artist had, confessedly, great talents, and an abundance of merit, in several parts of his art; yet, even in his best works, he left just room for the censure of judicious critics. He was, during his whole life, persecuted by those who envied his success, being themselves far inferior to him in desert, which gave him perpetual disquiet; but, as his patrons were steady and generous, he never suffered from the malignity of his defamers.

There is a great deal of spirit in his compositions, and generally an agreeable expression; the turn of his figures is frequently elegant; but he rarely can divest himself of the French taste. His style is theatrical; his heroes are those of Racine; and his costume resembles that of the opera.

NOEL NICHOLAS COYPEL.

DIED 1737, AGED 45.

This painter, who was brother to Anthony Coppel, was born at Paris in 1692, and learned the rudiments of the art from his father; and several times obtained the prize in the academy.

He had capacity, a ready invention, and a free manner of handling; in his taste of design he shewed a considerable degree of correctness and elegance; and, as well as his brother, he gave an agreeable air to the heads of his figures. He painted portraits in oil, and in crayons, with considerable spirit and truth.

The principal work of this master is in the chapel of the Virgin, belonging to the church of St. Saviour, at Paris.

****JOHN COZENS.**

B. DIED 1799.

John, the son of Alexander Cozens, a Russian by birth, settled as a landscape-painter in London, greatly excelled his father in that branch of art; disdaining to regulate the forms of his scenery on the fortuitous dash of spots and blotches, the method of his father, he followed the arrangements of nature, which he saw with an enchanted eye, and drew with an enchanted hand: in oil if ever he painted, he painted without success; perpetuity of name he owes to those tinted drawings, of which the method has been imitated with more success than the sentiment that inspired them. He visited Italy twice, and was seized by a mental derangement 1794, which continued to his death. F.

FRANCESCO COZZA.

DIED 1664.

Franc. Cozza, born, according to Lanzi, at Istilo in Calabria, settled at Rome, was, during life, the faithful companion of Domenichino, and after his death finished some works which he had left imperfect. Nor was he unemployed in works of his own. He seemed, however, to have inherited more of the learning than the taste of his master. F.

CRABBETJE.—See ASSELYN.

DIRK and WOUTER CRABETH.

These brothers were incomparable painters on glass. By some writers they are accounted natives of France, and by others natives of Germany; but it appears certain that they were born at Gouda in Holland. Wouter is said to have visited France and Italy; and by all judges he is allowed superior to his brother in drawing, and in the transparence and brilliancy of his colouring.

The work of Dirk had greater strength in the tints, and, by his bold and strong manner, he produced an effect equal to the clearness and delicacy of the other. Both were very great masters, as well in large as in small, and they wrought with incredible freedom. The most beautiful work of those associated artists, and perhaps the most beautiful of its kind in Europe, was painted by them in 1567, at Gouda, in the great church. The subject is, Christ driving the Buyers and Sellers out of the Temple; and whether one considers the composition, the attitudes of the figures, or the lustre of the colours, it is an admirable performance.

It is very remarkable, that though those artists lived in the most close connexion and apparent friendship, they were so cautious of having their secret discovered, or perhaps were so jealous of each other, that one brother would not suffer the other to see him at work; and Wouter even covered up his work, as soon as Dirk came into the apartment where he painted.

N. CRAMER.

DIED 1710, AGED 40.

He was born at Leyden, in 1670, and at first was a disciple of William Mieris, though he afterwards placed himself with Karel de Moor, whose style of design, and manner of colouring, he followed as long as he lived.

A most uncommon affection always subsisted between De Moor and his disciple; nor was there a stronger resemblance in their manner of painting, than in their tempers and dispositions. His subjects were portraits in small, and conversations; which were beautifully coloured, and finished in a delicate manner. He had a good taste of design, and a judicious disposition of the figures in his compositions; and his portraits had great force, having also a great resemblance of nature.

Cramer had extraordinary talents, but a weakly habit of body; and died much regretted, as he was deservedly admired.

LUCA CRANIUS, or KRANACH, the Old.

DIED 1553, AGED 83.

He was born at Kranach, a town in the bishopric of Bamberg, in 1470, and in his time was accounted a considerable artist. The reputation of his extraordinary merit recommended him to the favour of the Elector of Saxony, who employed him for several years in his service; and the greatest, as also the best part of the works of this master, are preserved in the palace of that Prince.

For the most part he painted portraits and figures at half length; though he frequently painted historical and poetical subjects. He was remarkably fond of painting the heads of old men and women; and the draperies of his figures, in all his compositions, were imitated from the modes of the time. The Elector and his whole Court caressed him exceedingly, and very liberally rewarded him for his labours.

Sandart says that Cranius designed with grace and elegance; of which, however, there is very little or no appearance, in the general number of the paintings of that master, whose works, in these kingdoms, are sufficiently common. His manner of designing was entirely gothic, and his composition was irregular; and although he seems to have laboured the heads of his figures with greater care, yet the hands and extremities are stiff, and often very incorrectly drawn, as well as badly proportioned. Yet this master is not without his modern admirers, who perhaps imagine that the antiquity of a painting compensates for any deficiency of taste, grace, or correctness.

The most capital performance of Cranius, is a naked Lucretio, as large as life, in an erect posture, which is preserved with great care, and highly valued.

LUCA CRANIUS, the Younger.

DIED 1536, AGED 76.

This artist, who was the son of old Cranius, was born at Wittenberg, in 1510; and being thoroughly instructed by his father, he painted in the very same style and manner, as well in respect of his taste in composition and design, as in colour and handling.

JOSEPH VAN CRAASBECK, or CRAESBEKE.

DIED 1668, AGED 60.

He was born at Brussels, in 1608, and was by trade a baker; but, by having a social intimacy with Brouwer, he learned the art of painting from him. He had a strong natural genius; and by observing the method of Brouwer's drawing and managing the pencil, he made considerable advances; which being noticed by the able artist, he gave Craasbeck every necessary instruction, and soon perceived in his companion, an exact imitator of himself.

His invention was very lively, but his subjects were mean, low, sordid, and often unchaste; yet his touch was delicate, and his colouring clean and transparent; though he was still inferior

to Brouwer, as well in penciling as colouring. His general subjects were, taverns, inns, corps de garde, and drunken quarrels, which were full of humour and droll expression, always taken from nature.

One of his most capital designs, is a representation of some boors drunk, and fighting; the tables, chairs, pots, men, women, and children, tumbled together, and one of the combatants stretched out as dead. This picture is of Craasbeck's best time, and is entirely in the manner of Brouwer.

Houbraken mentions a droll incident of this painter, who resembled Brouwer in his morals and extravagancies, as well as in his pencil. Craasbeck took it into his head to be jealous of his wife, who was a modest and agreeable woman; and as he was in some doubt of her affection, in order to enable him to judge certainly whether she really loved him, he one day stripped his breast naked, and painted the appearance of a mortal wound on his skin; his lips and cheeks he painted of a livid colour, and on his palette, near him, he placed his knife, painted on the blade with a blood-like colour.

When every thing was prepared, he roared out, as if he had been killed that instant, and lay still. His wife ran in, saw him in that terrifying condition, and shewed so many tokens of unaffected, natural passion, and real grief, that he rose up, convinced of her affection, dissuaded her from grieving, and freely told her his motive for the whole contrivance.

He very often studied variety of grimaces before a glass, and frequently painted his own portrait, with a patch on one eye, and a countenance full of grimace, particularly about the mouth.

GASPAR DE CRAYER.

* DIED 1669, AGED 84.

He was born at Antwerp, in 1585, and was a disciple of Raphael Coxis, the son of that Coxis who had studied under Raphael; but he soon shewed such proofs of genius, and an elevated capacity, that he far surpassed his master, and therefore quitted him. Afterwards he made judicious observations on the particular excellencies of the most renowned masters to which he had any access; and taking nature for his constant director and guide, he formed for himself a manner that was exceedingly pleasing.

The first work which established him in the favour of the Court at Brussels, was a portrait of Cardinal Ferdinand, brother to the King of Spain, which he painted at full length, and as large as life. In that picture he succeeded so happily, that it was sent to Madrid, and received there with such concurrent approbation of the King and the whole Court, that it laid the foundation of the fame and fortune of Crayer. For the King, as an acknowledgment of the painter's merit, sent him a gold chain with a medal; and added, as a farther instance of his favour, an appointment for a considerable pension.

But nothing can certainly place the talents of Crayer in a stronger light, than the testimony of so excellent an artist as Rubens. That great man went to Antwerp, particularly to visit Crayer, and to see his work; and after examining attentively a picture of his painting, in the refectory of the abbey of Affleghem, he publicly declared that no painter could surpass Crayer. Nor was this master less distinguished by Vandyck, who always expressed a real esteem and friendship for him, and painted his portrait.

* The Chronological Tables of the eminent Painters fix the death of Crayer in the year 1638, at the age of fifty-three, which seems manifestly wrong; for all authors agree that he lived above fourscore years; and one writer particularly mentions the last picture painted by Crayer, which was finished in the year 1668, and placed in the Dominicans chapel at Ghent, where that artist is interred.

He had somewhat less fire in his composition than Rubens, but his design is frequently more correct *. His composition generally consisted of a small number of figures; and with discreet judgment, he avoided the encumbering his design with superfluous particulars, or loading his subject with any thing that seemed not to contribute to its elegance or probability. He grouped his figures with singular skill, and his expressions have all the truth of nature. There is a remarkable variety in his draperies, and an equal degree of simplicity in their folds; and as to his colouring, it is admirable. Of all his contemporary painters, he was accounted to approach nearest to Vandyck, not only in history but in portrait.

He principally painted religious subjects, and was continually at work; and, although he lived to a great age, yet his temperance and constant regularity preserved to him the full use of all his faculties; and to the last month of his life, his pencil retained the same force and freedom which it possessed in his most vigorous time.

The subject of that picture, which was so honoured by the approbation of Rubens, is the Centurion alighting from his Horse, to prostrate himself at the feet of our Saviour. It is a capital design of Crayer; and although it consists of a great number of figures, the harmony and union are well preserved.

LORENZO DI CREDI.—See SCJARPELLONI.

**GIO. BATISTA CREMONINI.

† 1610.

G. B. Cremonini of Cento, not meanly skilled in perspective, excelled in ornament of every kind, in chiaroscuro and in fresco, and filled Bologna, the adjacent places, and the Courts of Lombardy, with his decorations. From his school came Guercino, Emilio Savonanzi, and Odoardo Fialetti; his companions were Bartolommeo Ramenghi, and Scipione the son of G. B. Ramenghi, equally celebrated as ornamental painters. F.

CREPU.

He was born about the year 1660, and was a Fleming, who without any instructor, and only studying after nature, arrived at a great degree of merit in flower-painting.

He originally was bred to a military profession, and had the post of a lieutenant in the Spanish troops; but while he was encamped, or in garrison, he amused himself by designing after nature such objects as were agreeable to his fancy. He did not quit the army till he was forty years old, and then established himself at Antwerp, where he began to practise painting for a maintenance. His works were very soon noticed by the artists, many of whom were profuse in his commendation, and could not but acknowledge his superiority in many respects. His pictures were much sought for; they brought considerable prices, and were carried to every part of Europe. After some years he settled at Brussels, where he continued to work till the time of his death.

He was a good painter of those kind of objects which he delighted to represent, though he could not justly be ranked with Van Huysum, Mignon, Baptist, or De Heem; but his composition was pleasing, and his flowers were light, tender, and natural, which constituted their greatest merit.

* Let not this high strain of commendation seduce the reader to imagine that Crayer was a painter of the same rank with Rubens. If he was more equal, the reason lay in his inferiority. Rubens had the flights, the falls, and the neglects of genius. Crayer steered a middle course, and preserved dignity by caution. F.

**BARTOLOMMEO DEL CRESCENZI.

DIED YOUNG 1625.

Such is the name adopted by Bartolommeo Cavarozzi of Viterbo, in honour of Don Gio. Batista Crescenzi, Marchese della Torre, his protector. He followed at first Roncalli, but soon forsook that manner, to form a truer and more exquisite style on nature, specimens of which exist in various collections; and the taste and boldness of execution which distinguish his altarpiece in the church of St. Anna, prove to what height he might have carried it, had he lived longer.

F.

**GIO. BATISTA CRESPI.

DIED 1633, AGED 76.

G. B. Crespi, better known by the name of Cerano, his birth-place, descended from a family of painters, studied at Rome and Venice, and with painting united a knowledge of modelling, architecture, and literature. With such prerogatives he occupied the first rank at the Court of Milano, in the direction of the Academy, and the vast plans of Card. Federigo: he painted a number of pictures, whose beauties are not seldom balanced by blemishes of equal magnitude, free, spirited, harmonious, but often mannered from affectation of grace or grandeur. The singular talent he possessed of painting birds and quadrupeds in cabinet pictures, is mentioned by Soprani.

F.

DANIELE CRESPI.

DIED 1630, AGED 38—40?

This artist was a Milanese, born in 1592, and at first was a disciple of Gio. Batista Crespi, though he afterwards studied under Giulio Cesare Procaccini, and soon became superior to the first, and at least equal to the second.

With great vigour of conception, and facility of execution, he combines equal suavity and strength of colour in oil and fresco; the distribution of his figures leaves no wish for alteration. He seems familiar with the best principles of the Caracci, without having frequented their school. In the church della Passione at Milano, where he painted the Deposition from the Cross, he has left many portraits that may vie with the best of Tiziano. Continued progress from good to better marked the short period of his life.

His last and most admired works are the Histories from the Life of St. Bruno, in the Certosa at Milano. The most celebrated of them is that of the Parisian Teacher, who, raising himself from the bier, pronounces his own condemnation; despair and terror are personified in him and the assembly. Nor is that of the Duke of Calabria, who in hunting discovers the solitary cell of the hermit, much inferior. On this the painter wrote, 'Daniel Crispus Mediolanensis pinxit hoc templum an. 1629,' one year before his death, for he died of the plague in 1630, extremely lamented, and with him all his family*.

F.

GIUSEPPE MARIA CRESPI.

DIED 1747, AGED 82.

He was born at Bologna, in 1665, and received his earliest instruction in design from Angelo Toni, a very moderate artist; but in a short time he quitted that school, and successively studied

* Mr. Pilkington, on what authority I know not, makes this great artist a Bolognese, and places his works in what he calls 'the Chartreux at Pavia.'

F.

under Domenico Canuti, Carlo Cignani, and Giovanni Antonio Burrini. From them he applied himself to study the works of Baroccio, and afterwards the principles of colouring at Venice, from the paintings of Titian, Tintoretto, and Paolo Veronese.

Thus qualified to appear with credit in his profession, his merit was made known to the Grand Duke Ferdinand, who immediately engaged him in several noble compositions, which he executed with success.

In portrait he was particularly excellent; and to those subjects he gave elegant attitudes, with a strong and graceful resemblance.

His imagination was lively, and often whimsical; he was very famous for caricatures; and frequently amused himself with designing comic and burlesque fancies, which he expressed with abundance of humour and drollery. Sometimes he etched those designs with aqua fortis, selecting his subjects from the writings of the facetious and burlesque poets.

He was remarkably singular, in accustoming himself to paint in a chamber properly darkened, and so contrived, as to admit a ray of the sun, or the light of a flambeau, to enable him to give a greater roundness and relief to his paintings, by a nice observation of the force of natural light and shadow.

DOMENICO CRESTI, called CAVALIER PASSIGNANO.

DIED 1638, AGED 80.

This painter, accounted one of the best masters of his time, was born at a village in the neighbourhood of Florence, called Passignano, in 1558 (though his birth, in the Chronological Tables, is erroneously fixed in 1585); and he received the name of Passignano, from the place of his nativity.

At first he was instructed in the art by Macchietti, and afterwards by Batista Naldini; but at Florence he became a disciple of Frederick Zuccherò, and painted several works in conjunction with that master, which established his reputation. He had very uncommon and great abilities; a fruitful invention, a noble taste for grand compositions, a competent skill to introduce a multitude of figures in his designs, and an accurate judgment to dispose them with elegance. Yet he was not without his defects; for he frequently painted with too thin a fluid and body of colour, which prevented his pictures from having a proper degree of force; and being impatient when his pencil did not immediately produce the effect which the vivacity of his imagination suggested to him, it discomposed his mind, and disordered his work.

He was also censured by very able judges in the art, for not adorning or enriching his figures with suitable draperies, though they were in other respects excellent, for correctness of design, and for the natural easy turn of the attitudes.

**DONATO CRETÌ.

N. 1679, † 1749.

This Cremonese, knight of the Golden Spur, was one of Pasinello's best scholars, and from his and the methods of Cantarini formed a third one, neither destitute of dignity or taste, though it never arrived at the originality and freedom which can only be acquired by early habits of unremitting study; rawness and asperity of colour have been considered as its chief defects, for it was the opinion of Creti, that the tints should be placed as they are in nature, and that it should be left to time to amalgamate and harmonize them, a maxim ascribed by some to Paolo Veronese. No artist ever knew less when his work was done, than Creti. After finishing with the most persevering art a picture of S. Vincenzio, which was to be placed opposite to one of S. Raimondo

by Lodovico Caracci in the church of the *Padri Predicatori*, he hesitated to give it up till it was taken away by main force. This and the Feast of Alexander, painted for the house Fava, were considered as his best performances. He had a pupil who surpassed him, in Ercole Graziani.

F.

**SCIPIONE CRISPI.

FLOURISHED 1592—1599.

S. Crispi of Tortona, was an artist less distinguished by fame than he deserved: the Visitation of the Virgin at S. Lorenzo in Voghera, and our Lady with S. Francis and S. Dominic at Tortona, by his hand, and the last with his name and the date 1592, are works of no vulgar power.

F.

**BALDASSARE CROCE.

DIED 1582, AGED 75.—*Baglione*.

This Bolognese, whom Orlandi counts among the pupils of Annibale, Malvasia among the imitators of Guido, and Baglioni introduces, at a period anterior to both, at Rome, performed little to give importance to the inquiry: his works at Viterbo and at Rome, prove that he possessed facility, and ease in fresco, but have no characteristic of the Caracci.

F.

**GIULO CROMER.

B. 1572, † 1632.

G. Cromer, or as the Italians call him, Croma, of Ferrara, was originally of Silesian extraction. In a serious study of the antique compared with nature, he corrected the errors contracted in the school of Mona. With fertility of invention, he was too ambitious to crowd his subjects with architectural embellishments. His colour was lively, but perhaps too ruddy, his execution finished and characteristic: the best of his works may be seen at several altars of St. Andrea, in Ferrara.

F.

CROSS.

He was an English artist in the reigns of Charles I. and II. who was not remarkable for any thing but copying; yet in that point he is said to have had a great deal of merit.

It is reported of this painter (though with what degree of truth is uncertain), that being employed by King Charles I. to copy some of the works of the best masters of Italy, and being permitted by the State of Venice to copy a famous Madonna of Raphael, in the church of St. Mark, he executed his commission so happily, that he brought away the original, and left the copy in its stead. The deception was not immediately discovered, and the detection was too late to regain it; for, although several messengers pursued him expeditiously, they were all disappointed.

It is likewise reported, that the Spanish Ambassador, in the time of Cromwell's usurpation, bought that picture, and the twelve Cæsars, by Titian, for the King of Spain, who placed them in the Escorial.

**PEDRO DE LAS CUEVAS.

B. †

Pedro de Las Cuevas, though distinguished as an artist by his paintings at Madrid, derives greater celebrity from the superintendence of a school, which in the beginning of the seventeenth century proved a nursery of superior talents. Don Eugenio de las Cuevas, born at Madrid, 1613, his son, and half-brother of Francisco Camillo, excelled in small portraiture, and gave lessons of art to Don Juan de Austria.

F.

FRANCESCO CURRADI.

DIED 1660, AGED 90.

He was born in 1570, and learned the art of painting from Batista Naldini, under whom he made so great a proficiency in colouring and design, that his master permitted him to assist him in some of his own works; and being frequently afflicted with the gout, he confided the finishing of his compositions to Curradi and Balducci, his disciples, who executed them with a spirit and beauty equal to their master. The persons of the best taste in painting allowed Curradi to have a delightful manner, great correctness of design, an excellent disposition of his figures, attitudes full of life and expression, and a thorough understanding of the chiaroscuro.

He studied the airs of the heads with unusual exactness, and gave a graceful and angelic air to particular figures in his historical compositions, but particularly to the heads in his designs from sacred history, which were mostly the subjects he chose to paint.

To oblige his friends he often painted portraits, which were admired for the life and nature infused into them by his pencil, for the roundness and relief of his colouring, and also for the amiable resemblance of the persons who sat to him.

**GIROLAMO CURTI.

DIED 1631.

G. Curti, commonly called 'il Dentone,' was the restorer of perspective; simplicity, dignity, grandeur, distinguish his plans, and architectural ornaments. He excelled in relief, which is the soul of that branch of painting. His cornices, colonnades, loggie, balustrades, arches, and modillions, seen from below, appear embodied not painted, so true are the gradations of chiaroscuro, so natural the colours. Bologna, Ravenna, Modena, Parma and Rome possess his works: as he had discovered at an early period that he had no talent for figures, the parerga of his architectures were supplied by his friends, the greatest figurists of the time, Lionello Spada, Brizzio, Massari, Antonio Caracci, Guercino and Guido himself. F.

CUYLENBURG.

This artist is by many supposed to have been a disciple of Poelemburg, by his taste of design, and the style of his composition; although neither his age nor his master are ascertained by any of the biographical writers that I have seen. His subjects are, caves with figures, nymphs bathing, bacchanals, or stories from fabulous history, and sometimes designs of fancy.

He usually painted in a size much larger than Poelemburg, and wanted that clearness of tint, that lustre of colouring, so remarkable in all the genuine works of that delicate painter. A predominant brown prevails through the whole of Cuylenburg's pictures, and makes an evident difference between the colouring of those two masters. And besides, Cuylenburg is neither so delicate in his female forms, so correct in his drawing, so elegant in his taste, nor so neat in his finishing, as are all the paintings of Poelemburg; nor is he, in general, equal to Vertangen.

CUÿP.—See KUÿP.

D.

*JOHN DACH.

DIED AGED

John Dach † was, according to Descamps, born at Cologne in 1566. He went to Italy, and on his return was taken into the service of the Emperor Rodolph II. who sent him back to Italy to make designs from the antique. According to Descamps, there are drawings of his in England remarkable for firmness, elegance of line, and masterly handling. His pictures are said to be at Vienna, where he died old and opulent. F.

DIRK DALENS.

DIED 1688, AGED 29.

This master was a native of Amsterdam, and painted landscape in the taste and manner of Hondekoeter. F.

**GIUSEPPE DALLAMANO.

B. 1679, † 1758.

This Modenese idiot, said not to have known the alphabet, and without technic education, by an extraordinary talent, especially for colour, arrived at a degree of art which surprised professed artists; and lived and practised a long time at Torino, in the service of Royalty itself. He had a scholar of a turn as uncommon as his own, in Gio. Batista Fassetti of Reggio, who at the age of twenty-eight from his colour-grinder became his imitator, and at last, by the assistance of Francesco Bibiena turned out to be one of the best scene-painters in Lombardy. He was born 1686 and lived still 1772.—*Lanzi*. F.

**LIPPO DI DALMASIO.—See SCANNABECCHI.

**FELICE DAMIANI.

FLOURISHED FROM 1584—1606.

F. Damiani, or Felice da Gubbio, sometimes imitates the Venetian, but oftener the style of the Roman school. Of his works at Recanati, St. Severino, and Gubbio, the most studied and the most vigorous is the Baptism of St. Augustine at the last place: a copious composition, which surprises by an air of devotion, novelty of attire, and grandeur of architecture. F.

† In a note annexed to the article of John ab Ach, which I have dismissed, Mr. Pilkington charges Descamps with an error in making John Dach and John ab Ach two different personages, though, says he, the date of birth and the account given of both is precisely the same, and can agree but with one. This is so far from being the case, that Descamps makes the subject of the present article ten years younger than John ab Ach, and tells us the Emperor sent him back to Italy to make designs from the antique, a commission which the favourite of the Elector of Bavaria would have considered as an affront, and which I have of course expunged from Mr. Pilkington's account. Mr. P. did not distinguish between ab or von Ach, and simple Dach. F.

**PIETRO DAMINI.

DIED 1631.

P. Damini, of Castelfranco, who raised public expectation to an immoderate pitch, learned to colour of Gio. Batista Novelli, his countryman, one of Palma's better scholars, and afterwards improved his theory by a comparative study of the best masters from the best prints; a method, which, if it kept him free from manner, might occasion that dryness of line and crudity of tint censured in many of his works: the greater number is at Padova, where he resided from his twentieth year; not a few are at Vicenza and Venice, and still more in Castelfranco; with much excellence they want uniformity; desire of perfection made him roam from style to style; sometimes he is the slave of the model, sometimes he rises to ideal forms, as in the Crucifixion at Padova, a piece of select beauty, and that perfect unison which he did not live long enough to give to many more. He died of contagion, and of the same disease, soon after him, his brother Giorgio, valorous in portrait and figures of small dimension. F.

PIETRO D'ANDINI.

DIED 1712, AGED 66.

Pietro, the best of the Dandini family, was born at Florence in 1646. He studied under his father Vincenzo, and became a considerable mannerist in the style of Pietro da Cortona. He improved his powers by travelling, but the avidity of gain led him to dispatch and a general mediocrity, compensated by little more than the admirable freedom of his pencil. He exerted his powers according to the price he received for his work: they are seen to advantage in the cupolas of S. Maria Maddalena, in various frescos of the Ducal palace and villas, and in the public hall of Pisa, where he represented the Taking of Jerusalem. There are likewise altar-pieces which shew his merit: that of St. Francis in S. Maria Maggiore, and another of S. Piccolomini saying Mass in the church a' Servi, a pleasing animated performance. He had a son Ottaviano Dandini, who followed his manner. F.

CÆSARE DANDINI.

He was born at Florence; and was the elder brother, and first instructor, of Vincenzo Dandini, the uncle of Pietro. This master had successively studied as a disciple with Cavalier Curradi, Christofano Allori, and Passignano, from whom he acquired a pleasing but fugitive manner of colouring. His best altar-piece is at Ancona; his numerous smaller pictures recommend themselves by diligence and finish. F.

CAVALIER DANIELLO.—See DANIEL SYDER.

HENRY DANKERS.

He was born at the Hague, where he was taught the first rudiments of painting; but he afterwards travelled to Italy, and studied there for some years. His observing those scenes with which the face of nature is so beautifully diversified in that country, and his attention to the works of the best painters of landscape, rendered him a good artist in that branch, to which he devoted himself entirely.

King Charles II. of England engaged him to paint views of all the sea-ports in his dominions, and particularly the prospects on the coast of Wales, as also the views of the royal palaces; which commission he executed extremely to the satisfaction of his employer. He followed his profes-

sion in London for several years, and had good rates for his pictures, being esteemed the neatest and best painter in his way, of that time.

He had a brother, named

JOHN DANKERS,

Who was a painter of history, and lived and died at Amsterdam.

**TEODORA DANTI.

DIED 1573, AGED 75.

Of Teodora Danti, a native of Perugia, not named by Vasari, the little we know, has been preserved by Pascoli, who places her among the imitators of Pier Perugino, in cabinet-pictures. F.

**LODOVICO ANTONIO DAVID.

DIED 17—.

L. A. David, of Lugano, was a scholar of Ercole Procaccini the younger, and others; lived much at Rome as a portrait-painter, and travelled through Italy. In S. Silvestro at Venice, there is a Nativity of his in a minute style. He lived still in 1718. He is said to have written memoirs on the life of Coreggio: on what authority, appears not. F.

**HUGH DEAN.

B. D. 1784?

A native of Ireland, who painted landscape. He visited Italy, and after a stay of some years, returned to London about 1779. In the spring of 1780, he made an exhibition of his paintings together with a transparent representation of Mount Vesuvius, and soon after, turned methodist preacher. Dean had a genial eye, and without much of the substance, possessed the air of art. F.

DIRK VAN DELEN.

Neither the precise year of the birth or the death of this master is mentioned by Houbraken, or other writers; but it is recorded that he was born at Heusden. He was a disciple of Francis Hals, in whose school he practised to paint those particular objects, which were most esteemed by that master, such as portraits and conversations; and by that means he acquired the skill to design figures, with a great deal of spirit and correctness.

But his predominant inclination directed him to paint architecture and perspective; and those he studied with so much care, as to make his works admired and coveted through the Low Countries. His subjects were, the insides of churches filled with figures, grand temples, magnificent saloons and galleries, with people assembled at concerts of music, or feasting, or dancing; and those subjects he finished highly; his architecture was in a noble taste; the figures were well designed; and they were grouped with a great deal of judgment.

Several authors mention the performances of this master, with large commendation for the goodness of his invention, and the neatness of his handling.

**CARLO DELFINO.

1664.

Carlo Delfino †, a Frenchman, figured about the middle of the seventeenth century at Torino, as painter to Prince Philibert. He appears however to have been more employed for churches

† His real name, before it was Italianized, might probably be Charles Dauphin.

than for the court, and better adapted to transcribe the model with vivacity and warmth of colour, than to improve it by ideal forms. He sometimes fell into conceits and puerilities: thus at St. Carlo, to express St. Agostino languishing with divine love, he introduces S. Joseph with the infant Jesus on his hands, discharging an arrow from a cross-bow at the heart of the saint, who faints in the arms of some Angels eager to support and comfort him. Cavalier Delfino had a pupil, Gio. Batista Brambilla, who in a large picture at the church of St. Dalmazio, representing his Martyrdom, proved himself master of a solid style, and a commanding colour. •F.

JACOB DELFT.

DIED 1661, AGED 42.

He was the son of Willemz Delft, and grandson of Michael Mirevelt, born in 1619, at Delft. As he had been carefully instructed by his grandfather, he chose to paint the same subjects for which Michael was so deservedly esteemed; he acquired a similar taste of design and colouring, and imitated him successfully in the management of his pencil; nor can there be a greater encomium given to this master, than what is asserted by the concurrent testimony of several writers, that he painted portraits with a force and delicacy equal to Mirevelt.

**NICCOLÒ DELIBERATORE.

FLOURISHED 1461—1480?

From two surviving pictures of this master, it appears probable, that he belonged to the expiring school of Giotto, and studied at Florence. He was of Foligno. One of these paintings, mentioned in the xxvth vol. of the 'Antichità Picene,' existed in the church of S. Francesco at Cagli, said to have been painted by *M. Pietro di Mazzaforte* and *M. Niccolò Deliberatore Folignate*, 1461, at the price of 115 gold ducats. The other, in S. Venanzio at Camerino, is a large altar-piece with a gold ground, representing Christ on the Cross with several Saints, and has the inscription *Opus Nicolai Fulginatis*, 1480. F.

DEODATO DELMONT.

DIED 1634, AGED 53.

He was born at St. Tron, in 1581, of a good family, who gave him an education suitable to his fortune; had him instructed in all the polite languages; and placed him as a disciple with Rubens, whom he accompanied to Italy.

For a long time he was employed at the Court of Newburgh; and the Duke ennobled him, as a testimony of his merit. Several paintings by this master are preserved in the churches and convents of Italy; but there are three capital performances of his at Antwerp, which are evident proofs of his talents: in the church of Notre Dame, the Transfiguration; in the Jesuits church, Christ carrying his Cross; and in a cloister, the Adoration of the Magi, painted for the altar-piece.

BALTHASAR DENNER.

DIED 1747, AGED 62.

Denner, a native of Hambourg, was most remarkable for finishing his portraits in a manner that was inconceivably neat; his expression is natural, nor had he, in his touch or his colouring, any appearance of stiffness, or of the mannerist; but a general union and harmony seemed diffused through the whole. However, he had no great taste of composition; his draperies are very indifferent, without any idea of dignity in the disposition, and without truth in the folds. His

manner of design, except in the heads, was but poor; and his works cannot by any means be recommended as a model to other artists. In some parts he was admirable, but very unequal in others; yet he painted the portraits of his wife and himself, in the manner of Rembrandt, which are so minutely finished, that (if writers may be credited) even the pores of the skin are visible*.

JACQUES DENYS.

Denys, born at Antwerp, 1645, was a scholar of Erasmus Quellinus, but finished his studies at Rome and Venice. He lived fourteen years at the Court of Mantua; painted the portraits of the Grand Duke of Tuscany and of his family, and died at Antwerp. His manner resembles that of Vandyck. F.

PETER CORNELIUS DERYCK, or DERICK.

DIED 1630, AGED 62.

He was born at Delft, in 1568, and was a disciple of Hubert Jacobs; and having acquired a good degree of knowledge under that master, he went to Italy, where he studied the different styles of the most eminent masters, and at last fixed on Bassan as his model.

His portraits were very much admired; but his peculiar excellence was his imitation of the style, the manner, and the tint of colouring of Bassan, which was so dextrous, that even good judges are frequently deceived by some of the pictures of Deryck.

WILLIAM DERYKE.

DIED 1697.

He was born at Antwerp, and at first was bred to the trade of a jeweller; but he afterwards applied himself to painting, in which he had tolerable success.

His manner of design was not extraordinary; his compositions were historical subjects, with figures as large as life, and those he executed with a full, bold pencil; but, although there was an appearance of merit in some particular parts, yet his outline was frequently incorrect, and in respect of grace, and an agreeable variety, he was very deficient.

FRANCIS DESPORTES.

DIED 1743, AGED 82.

He was born at the village of Champigneul in Champagne in the year 1661, and was a disciple of Nicasius Bernard, whose manner of painting he ever after seemed to imitate.

The subjects which he generally delighted to paint, were flowers, insects, animals, or representations of the chase; and those he designed and coloured with abundance of truth; his local colours being very good, and the aerial perspective well managed.

He mostly was employed in the service of Lewis XIV. and for that Monarch, for the Dauphin, and the Duke of Orleans, he painted many pictures, representing the chase of different animals, in which the action and attitudes of the dogs were full of spirit, nature, and life.

** MICHELE DESUBLEO.

Michele Desubleo, called by others Sobleo, a Fleming by birth, but domiciliated at Bologna, was a scholar of Guido, and is dubbed a great master by Malvasia. The few works he painted

* Denner was born to be a fac-similist, not a painter. With the most anxious transcription of parts, he missed the whole, and that air of life which is the result of imitation. F.

at Bologna are a mixture of Guercino and Guido : of his more frequent pictures at Venice, that of some sainted Carmelites in the convent of that order, deserves most commendation. To this may be added, two other Flemings, whose family names Italian fastidiousness or sloth sunk in that of their country, Arrigo and Enrico both called Fiammingo. The first, who died at the age of seventy-eight, under the Pontificate of Clemente VIII. and is praised by Baglioni as an able artist, had the unlucky honour of being employed in the Capella Sistina : the second, pupil of Spagnoletto and Guido, painted some pictures at St. Barbaziano of Bologna, not inferior to the imitations of Gessi, but distinguished by darker carnations. * F.

JAQUES DEWIT.

LIVED 1744.

This master, born at Amsterdam in 1695, was the pupil of Albert Spiers and Jaques Van Hal, but formed himself chiefly on the works of Rubens and Vandyck.

He made himself particularly known, by sketching several of the cielings in the Jesuits church at Antwerp, which had been originally painted by Rubens and Vandyck, and have been since very much injured by lightning; those grand compositions had been entirely lost to the public, if they had not been thus preserved by Dewit, in whose sketches they still subsist.

He was much solicited to paint portraits, but it was with the utmost dislike he ever undertook it; and at last he totally refused it, although he received the most deserved applause for what he had done in that way. He principally painted cielings, and grand apartments.

His most noted work was for the Burgomasters of Amsterdam in their great council-chamber. The subject which Dewit chose was, Moses appointing the seventy Elders. It was a grand composition, forty-five feet wide, by nineteen high; and the whole work is a proof of considerable powers in conception and execution.

He designed boys with a great deal of skill and taste, and knew where to introduce them with a good effect, especially where he represented them in bass-relief; and as he made sketches for all his paintings, those sketches, although they are slight, are much admired for their freedom and spirit, and purchased by persons of the best taste.

JOHN BAPTIST VAN DEYNUM.

He was born at Antwerp, in 1620, and devoted the early part of his life to an intense study and practice in the art of painting; and at last became very excellent in his profession.

His subjects were portraits in miniature, and also history and landscapes in water-colours; which he executed with surprising neatness, judgment, and taste. The greatest part of his paintings were purchased by the Emperor and the King of Spain; and his works were admired for the delicacy of his touch, for the sweetness of his colouring, for the exquisite manner in which he finished them, and also for an elegance in his composition.

LEWIS DEYSTER.

DIED 1711, AGED 55.

Deyster, born at Bruges, 1656, after quitting John Maes, studied at Rome and Venice. Though of a shy and retired disposition, he was much employed, and some parts of the pictures which he painted at Bruges have been compared in style and execution to Vandyck. F.

ANNA DEYSTER.

DIED 1746, AGED 50.

She was the daughter and disciple of Lewis, born at Bruges in 1696, and painted in the style and manner of her father; and she imitated his touch and colouring so exactly in the copies she made after the works of her father, that few of the most able judges could determine positively, which were the copies, or which the originals.

**GIUSEPPE DIAMANTINI.

B.

†

Giuseppe, or as some call him Giovanni Diamantini, was a native of Romagna. He lived at Venice, and left at S. Moisè an Epiphany, well massed and boldly executed. He is however more frequently seen and better known in collections than in churches. His real character appears chiefly in certain philosophic heads of the palace Bevilacqua at Verona, whose whimsical handling bears some resemblance to the capricious touch of Salvator Rosa. Lanzi, on the authority of Zanetti, calls him the master of Rosalba Carriera. F.

ADRIAN VAN DIEST.

DIED 1704, AGED 49.

He was born at the Hague, in 1655; but spent the greatest part of his life in England, where he gradually rose into considerable credit, having been well instructed by his father, who was a skilful painter of sea-pieces.

His taste of landscape was formed almost entirely (as he often declared) by designing the lovely views in the western parts of England, and along the coasts. Some of his pictures have great clearness and transference in the colouring, and a peculiar tenderness in the distances; they are truly fine in the skies, have an uncommon freedom in the clouds, and an agreeable harmony through the whole.

But, as he was often obliged to paint for low prices, there is a great disproportion in his works. The narrowness of his circumstances depressed his talent, and rendered him inattentive to fame, being solely anxious to provide for his family. Had he been so happy as to receive a proper degree of encouragement, it is not improbable that he might have approached near to those of the first rank in his profession. The figures in his landscapes were frequently inserted by the younger Adrian Coloni, his brother-in-law.

ABRAHAM VAN DIEPENBEKE.

DIED 1675, AGED 68.

This artist was born at Bois-le-Duc, in 1607, and was at first a painter on glass, in which he was accounted excellent, and even superior to any of his time; yet he discontinued it, on account of a variety of discouraging accidents that happened to him, in his preparations for that kind of work. He studied for some time in Italy, and found there good employment as a glass painter; but he turned his thoughts entirely to painting in oil; and, to obtain the best knowledge of colouring, entered himself in the school of Rubens, where he improved exceedingly, and was considered as one of the good disciples of that great master. However, notwithstanding the opportunity he had of refining his national taste, during his residence in Italy, it never induced him to alter his original style of design; for all his subsequent compositions were too much loaded, and not very correct.

His invention was fertile, and shewed genius, and his execution was full of spirit; but it was no inconsiderable prejudice to him, to have been engaged in such a number of designs as were perpetually thrown in his way, and which he was obliged to strike out in a hurry, without competent time allowed, for judgment to revise, digest, and correct them. Designs for title-pages, for theses, and devotional subjects, engrossed the greatest part of his time and his labour; or designs for the decoration of books; of which kind, that called the Temple of the Muses afforded him great employment, and added some honour to the artist, merely as a designer †.

He has been always ranked among the better disciples of Rubens, and possessed of more liveliness of genius than most of the others. He imitated the manner of his master with success; he coloured well, and gave a great force to his paintings by his singular skill in the chiaroscuro.

ABRAHAM DIEPRAAM.

This painter was at first instructed in the art by Dirk Stoop, the father of Peter Stoop the battle-painter; and, in a few years after, he studied under Hendrick Zorg; but his principal improvement was derived from the precepts of Adrian Brouwer, whose style of design, and manner of colouring and handling, he imitated with so great accuracy, that there is a strong resemblance in their productions. But unhappily for himself, he imitated his master Brouwer, not only in his pencil, but also in the dissoluteness of his morals; and by that means his time was unprofitably consumed, his substance dissipated, and those excellent talents with which nature had liberally endowed him, were incredibly impaired.

His first pictures were much esteemed, and sold for a good price; some of them being as transparent in their colour, as well designed, and as freely and neatly handled, as many of Brouwer's. But when he gave himself up to a vicious and irregular course of life, his hand forgot its former execution, and even his ideas were altered and confused: for which reason his latter works are accounted but comparatively mean, and scarce appear to be of the same hand with those of his best time. His irregularities reduced him to great poverty, and he died in an hospital, though he had abilities which, properly exerted, would have rendered him very happy and very famous.

**GIO. BATISTA DISCEPOLI.

B. 1590, † 1660.

Discepoli, called 'il Zoppo (the Cripple) di Lugano,' though once a pupil, did not confine himself to the manner of Camillo Procaccini: he is one of the truest, strongest, mellowest colourists of his time, but seldom rises above the model. Of his various performances at Milano, the Purgatory at S. Carlo is expressed with most art. Lugano and its district have much of his pencil, and the St. Teresa, which he painted at Como, ranks with the first altar-pieces of the place. F.

WILLIAM DOBSON.

DIED 1646, AGED 36.

This painter was born at London, in § 1610, and was apprenticed to one Peak, a stationer and dealer in pictures. He received indeed some instruction from Francis Cleyn; but he owed his

† It did indeed. For the designs of the Bellerophon, the Orpheus, the Dioscuri, the Leander, the Ixion, Tantalus and Sisyphus, have never been excelled by the conception of the best masters of the best schools. F.

§ The author of the Lives of English Painters, at the end of De Piles, says, he died in 1647, aged 97. The Chronological Tables fix his birth in 1610, and his death in 1649; but the author which I have chosen to follow, says he died in 1646, aged 36.

principal improvement to his copying a few excellent pictures, procured by his master, particularly some of Titian and Vandyck; and the manner of those two masters he in some measure always retained.

By that course of study and practice he improved so remarkably, that a picture of his painting being exposed in the window of a shop on Snow-hill in London, Vandyck, passing by, was struck with it exceedingly; and enquiring after the author, found him at work in a poor garret. Vandyck soon delivered him from a situation so unworthy of his merit, and generously furnished him with every thing requisite for his appearance in a character suitable to his talents. He afterwards recommended him to King Charles I. who took him into his service, kept him at Oxford as long as he himself continued there, sat to him often for his portrait, and distinguished him by the name of the English Tintoret.

Undoubtedly he was one of the most eminent painters of his time, and an equal honour to the art and to his native country. His manner is bold, free, and sweet, with a charming tone of colour; and although he was inferior to Vandyck, in the gracefulness of his figures, yet he gave life, dignity, and sentiment, to his portraits; and for truth, character, and resemblance, few have surpassed him.

At Wilton there is a picture of the Decollation of St. John, by Dobson, which is in a good style, though the colouring is rather cold: the idea of St. John is said to be taken from the face of Prince Rupert: and at Blenheim, Northumberland-house, and the Duke of Devonshire's, are several very capital pictures of this master.

JACOB VANDER DOES, the Old.

DIED 1673, AGED 50.

Vander Does was born at Amsterdam, 1623, and was the disciple of N. Moyart, but travelled to Rome, and formed himself on the manner of Bamboccio.

His tone is dark, but his composition has dignity, his figures are well designed and touched with spirit, and his animals, especially the sheep, are painted with equal truth and delicacy. F.

† JACOB VANDER DOES, the Young.

DIED 1693, AGED 39.

He was born at Amsterdam, in 1654, the son of Jacob, and younger brother of Simon Vander Does. He was at first a disciple of Karel du Jardin, then of Netscher, and after him of Gerard Lairesse.

He was extremely ready at designing, as he had a lively imagination and good invention; but he had a violent impetuous spirit, which often made him apt to destroy his compositions, if they failed to please him in the execution. Houbraken says, that when Vander Does had spent three or four weeks on a picture, and not thoroughly liking it, after so much labour had been bestowed upon it, though it was admired and commended by all who saw it, he cut it to pieces, notwithstanding the interposition of his brother, who exerted himself to dissuade him from destroying it. However, he finished another picture of that very subject, and was so successful in the second attempt, that Mr. de Graaf, to whom it was presented, appeared wonderfully struck with the beauty of the performance, made very large presents to the artist, and recommended him to the favour of Mr. Heemskirk, Ambassador from the States to the King of France.

† The authors of the *Abbrégé*, &c. are guilty of a great mistake, in applying to Jacob Vander Does the Old, all the circumstances of Vander Does the Young, confounding those two artists with each other. Vid. Descamps and the Chron. Tab.

Vander Does was inexpressibly pleased at the prospect of displaying his talents at Paris; and it is probable that he might have raised his fortune and reputation to a high degree, if he had lived to finish what the fame of his abilities had engaged the Nobility of that kingdom to bespeak from him.

SIMON VANDER DOES.

DIED 1717, AGED 64.

He was born at Amsterdam, in 1653, and learned the art of painting from his father, Jacob Vander Does, who painted landscapes and cattle; and Simon chose the same subjects, the same style, and the very same manner of painting. He travelled at first to Frizeland, then to England, where probably his real merit happened not to be known, for he continued there only one year, and returned to the Hague.

In that city he found employment equal to his desire; yet at the same time he was so unhappy as to be depressed in his circumstances, as well as in his spirits, by the extravagance of a dissolute wife, who squandered away all that his most laborious industry could procure; and when she died, left him involved in debts and misery; though, in all his affliction, he never discontinued his application to his profession.

On particular occasions he painted portraits, which in the touch and colouring resembled the portraits of the old Netscher; and if he had not indulged himself in a retired course of life, that kind of painting would have proved more advantageous to him, than the usual subjects of his pencil. But, although his works were admired, and eagerly bought up, and transmitted to most of the Courts of Europe by the picture-merchants, yet he fell at last into very great poverty.

There is somewhat extremely pleasing in all the pictures of this master; and though his figures generally want elegance, and his colouring rather inclines to the yellow and light brown, yet there is so much correctness in his cattle, so much freedom and ease in his touch, such agreeable distances, such pleasing forms in his trees, such transparence and delicacy in his colouring, and such a look of nature, with the simplicity of rural life, in his pastoral subjects, as must always render his works enviable.

Some of the paintings of Simon Vander Does have been imported into this kingdom, and were sold for very large prices.

CARLO, or CARLINO DOLCI.

DIED 1686, AGED 70.

He was born at Florence, in 1616, and was a disciple of Jacopo Vignali. His first attempt was a whole figure of St. John, painted when he was only eleven years of age; which received extraordinary approbation; and afterwards he painted the portrait of his mother, which gained him such a general applause, as placed him in the highest rank of merit. From that time his new and delicate style procured him great employment in Florence, and other cities of Italy, as much, or even more than he was able to execute.

This great master was particularly fond of painting sacred subjects, although he sometimes painted portraits. His works are easily distinguished; not so much by any superiority to other renowned artists in design or force, as by a peculiar delicacy with which he perfected all his compositions; by a pleasing tint of colour, improved by a judicious management of the chiaroscuro, which gave his figures a surprising relief; by the graceful airs of his heads; and by a placid repose diffused over the whole.

His pencil was tender, his touch inexpressibly neat, and his colouring transparent; though it

ought to be observed, that he has often been censured for the excessive labour bestowed on his pictures and carnations, that have more the appearance of ivory than the look of flesh.

In his manner of working he was remarkably slow; and it is reported of him that his brain was affected by having seen Luca Giordano dispatch more business in four or five hours, than he could have done in so many months.

In the Palazzo Corsini, at Florence, there is a picture of St. Sebastian painted by Carlino Dolci, half figures of the natural size. It is extremely correct in the design, and beautifully coloured; but it is rather too much laboured in regard to the finishing, and hath somewhat of the ivory look in the flesh colour. In the Palazzo Ricardi is another picture of his, representing the Four Evangelists; the figures are as large as life, at half length; and it is a lovely performance; nor does there appear in it that excessive high finishing for which he is censured. The two best figures are St. Matthew and St. John; but the latter is superior to all; it is excellent in the design, the character admirable, and the whole well executed. There is also a fine picture by him in the Pembroke Collection at Wilton, of which the subject is the Virgin; it is ornamented with flowers, and those were painted by Mario da Fiori.

*AGNESE DOLCI.

LIVED BEYOND 1686.

Agnese Dolci learned from her father to imitate him, but never rose to equality. She furnished many of the copies made from his numerous pictures. F.

DOMENICHINO, or DOMENICO ZAMPIERI.—See ZAMPIERI.

JEAN DOMENIQUE.

DIED 1684.

This painter was a disciple of Claude Lorraine. He lived mostly at Rome, and was remarkable for his wonderful exactness in imitating the style and colouring of his master.

**BERNARDO DOMINICI.

— 17 — — 17 —

This historian of Neapolitan art was a disciple of Beych, and painted landscape and bambocciate with truth of colour and a Flemish finish. His *Lives of Neapolitan Painters, Sculptors, and Architects*, appeared at Naples 1742 and 1743, in two quarto volumes. F.

PETER DONCKER.

DIED 1668.

He was born at Goude, and was a disciple of Jacob Jordaens, with whom he continued, till by his own industry, and the direction of so able a master, he made a good progress in the knowledge of colouring and penciling; but, being desirous to establish himself in a better taste of design, than he found it possible to acquire from the Flemish artists, he determined to direct his course to Rome.

In his tour he visited Paris, and gladly laid hold of an opportunity which very luckily presented itself to him, of travelling to Italy in the train of the Duke de Crequi; and he resided in Rome for seven years, studying after the antiques and the most celebrated paintings.

At his return to his own country, his improvement was so visible, that it procured him the approbation of the best judges, and sufficient employment from persons of the highest rank.

JOHN DONCKER.

This painter was born at Gouda, and proved a very excellent artist; but he died in the flower of his age.

His great abilities in his profession may be judged of by one picture preserved in his native city, in which are several portraits of persons who at that time were in the most honourable stations in Gouda; and it is painted with so great a freedom of pencil, and strength of colour, that it looks more like the work of an experienced and accomplished master, than the performance of so young a professor of the art.

*GIO. ANDREA DONDUCCI, called IL MASTELLETTA.

BORN 1575, — — —.

G. Andrea Donducci, a Bolognese, from the trade of his father, who was a pail-maker, called Mastelletta, seemed to have been born a painter. He was a pupil of the Caracci, but remained deaf to their suggestions on the necessity of acquiring a competent foundation in drawing, and contrived to catch the eye by a more compendious method; surrounding a splendid centre by impenetrable darkness, which absorbed every trace of outline. It is probable that his success greatly contributed to encourage that set of painters distinguished by the name of 'Tenebrosi,' shade-hunters, so numerous afterwards in the Venetian and Lombard schools. Donducci was supported, though not by correctness, by a great spirit of design, a sufficient imitation of Parmigiano, whom he exclusively admired, and a certain native facility which enabled him to colour the largest dimensions of canvas in a little time. He failed in his attempts at changing this manner, as he grew older and more impatient of the praise bestowed on an open style. Light, no longer supported by obscurity, served only to expose his weakness: the two miracles of S. Domenico in the church of that saint, which had been considered as his master-pieces, became by alteration the meanest of his works. The same diversity of manner is observable in his smaller pictures: those of the first, such as the Miracle of the Manna in the Spada palace, are as highly valuable as his landscapes, which in many galleries would be taken for works of the Caracci, were they not discriminated by that original shade that stamps the genuine style of Mastelletta.

F.

LEWIS DORIGNY.

DIED 1742, AGED 88.

He was born at Paris, in 1654, and was taught the rudiments of the art by his father Michael Dorigny, till he was ten years of age; but being then deprived of his instructor, by the death of his parent, he became a disciple of Le Brun.

In that school he made a considerable progress; but being disappointed in his expectation of obtaining the first prize at the academy, he travelled to Italy, and studied for several years at Rome, Venice, and Verona. He is highly commended by the French writers, for quick conception, lively colouring, and a spirited pencil; yet they acknowledge that a sketch for a ceiling which he produced at Paris, representing the Fall of Phaëton, was so much discommended by Rigaud, Largilliere, and others, that in great disgust he returned to Verona, where he ended his days.

His principal work is the dome of the great church at Trent.

*DOSSO DOSSI.

DIED ABOUT 1560, AGED

Dosso Dossi, a native of Dosso in the Ferrarese territory, or of its neighbourhood, from the school of Costa went to Rome, where he studied six years, and five at Venice; and formed a style which is sometimes compared to that of Raphael, sometimes to that of Titian, and sometimes is said to resemble Coreggio. His name, with that of Gio. Batista his brother, has been ranked with the first names of Italy by Ariosto, their countryman; the pictures of Dosso prove that he did not owe the high rank in which he is placed by the poet, to partiality. The head of his St. John at Patmos, in the church a' Lateranensi at Ferrara, is a prodigy of expression. Of his most celebrated picture in the church of the Dominicans at Faenza, there remains now only a copy: time destroyed the original. It represents Christ among the Doctors, and even in the copy the simplicity of the composition, the variety of the characters, and the breadth and propriety of the drapery, deserve admiration. Seven of his pictures, and perhaps of his best time, are at Dresden, and the best of these is that much praised one of the Four Doctors of the Church. Dosso, in partnership with his brother, was much employed in works for the Court of Alphonso and Ercole II. Dukes of Ferrara; and to that connection with him, a character so much inferior to himself, we may probably ascribe the aspersions and illiberal criticism of Vasari. The style of Dosso retains something more obsolete than the style of the great masters with whom he is compared; but he has a novelty of invention and drapery all his own; and withal a colour which with variety and boldness unites a general harmony. F.

WILLIAM DOUDYNS, or DODOENS.

DIED 1697, AGED 67.

This master was born at the Hague, in 1630, and learned to draw and design from one Alexander Petit, an inconsiderable artist; but, as soon as he had acquired a competent degree of skill, and a tolerable readiness of hand, to complete his knowledge, he was sent by his relations to Italy. At first he indulged his inclination to the art, only for an amusement, and not for a profession, his family being very rich; but at last the love of painting possessed his mind so effectually, that he determined to pursue it as a sole employment.

He continued at Rome for twelve years, and formed a correct style of composition. It was his wish to have spent the remainder of his days in Italy; but the importunity of his family and friends so far prevailed, that he returned to the Hague. He there met with an honourable reception, was immediately employed in several grand works, and appointed director of the academy, more from deference to his merit, than any regard to his fortune or family.

Doudyns had a grand manner of designing and composing his subjects; he has correctness of outline, and elegance of form. His draperies are well cast, broad, light, and natural, and his pencil is free and firm; so that the ablest judges considered his pictures as the product of an Italian invention, taste, and design.

JOHN FRANCIS DOUVEN.

DIED 1727, AGED 71.

He was born at Ruremonde, in 1656, and was placed as a disciple with Gabriel Lambertin at Liege, and after him with Christopher Puitlink. The best means, however, of improving himself, he found in the collection of Don John de Velasco, superintendant of the finances at Ruremonde, for Charles II. King of Spain.

It seems probable, that Douven would have entirely pursued the historical style, if he had not been invited to the Court of Dusseldorp, where his first work was to paint the portraits of the Duke and other noble personages. He proved successful beyond his most sanguine expectations, which made him abundantly more attentive to that branch of painting ever after. He was only twenty-eight years of age when he was appointed principal painter to that Court. He afterwards attended the Duke to Vienna, where he painted the portraits of the Emperor and Empress. He was likewise employed at the Courts of Portugal, Denmark, Modena, and Tuscany; and at the latter, so far obtained the favour of the Grand Duke, that he ordered the portrait of Douven, painted by the artist himself, to be placed in the gallery of painters.

It is remarked of this master, that his pictures are well coloured and well penciled; that they have abundance of force and spirit, with a strong likeness, and a certain amiable and majestic air; principally occasioned by his placing the eyes of his figures in so natural a position, and yet with so much judgment, that they communicated dignity, life, thought, and expression, to every character.

Very frequently he painted history in small, in which style his composition is good, his design correct, and very much in the taste of the Italian school.

GERHARD DOUW.

DIED 1674, AGED 61.

This admirable artist was born at Leyden, in 1613, and received his first instructions in drawing and design from Bartholomew Dolendo, an engraver, and also from Peter Kouwhoorn, a painter on glass; but at the age of fifteen he became a disciple of Rembrandt. In that famous school he continued for three years, and then found himself qualified to study nature, the most unerring director.

From Rembrandt he learned the true principles of colouring, and obtained a complete knowledge of the chiaroscuro; but to that knowledge he added a delicacy of pencil, and a patience in working up his colours to the highest degree of neatness, superior to any other master. He therefore was more pleased with those pictures of Rembrandt, which were painted in his youth, than those by which he was distinguished in his more advanced age; because the first seemed finished with more care and attention, the latter with more boldness, freedom, and negligence, which was quite opposite to the taste of Douw. But, although his manner appears so different to that of his master, yet it was to Rembrandt alone that he owed all that excellence in colouring by which he triumphed over all the artists of his own country.

His pictures usually are of a small size, with figures so exquisitely touched, so transparent, so wonderfully delicate, as to excite astonishment as well as pleasure. He designed every object after nature, and with an exactness so singular, that each object appears as perfect as nature itself in respect to colour, freshness, and force. His general manner of painting portraits was by the aid of a concave mirror, and sometimes by looking at the object through a frame with many exact squares of fine silk. But the latter custom is disused, as the eye of a good artist seems a more competent rule, though the use of the former is still practised by painters in miniature.

It is almost incredible what vast sums have been given, and are given at this day, for the pictures of Douw, even in his own country; as also in Italy, and every polite part of Europe; for he was exceedingly curious in finishing them, and patiently assiduous beyond example. Of that patience Sandrart gives a strong proof, in a circumstance which he mentions relative to this artist. He says, that having once, in company with Bamboccio, visited Gerhard Douw, they could not forbear to admire the prodigious neatness of a picture which he was then painting, in

which they took particular notice of a broom; and expressing their surprise at the excessive neatness of the finishing that minute object, Douw told them, he should spend three days more in working on that broom, before he should account it entirely complete. In a family picture of Mrs. Spiering, the same author says, that the lady had sat five days for the finishing of one of her hands that leaned on an arm-chair. For that reason, not many would sit to him for their portraits; and he therefore indulged himself mostly in works of fancy, in which he could introduce objects of still life, and employ as much time on them as suited his own inclination. Houbraken testifies, that his great patron Mr. Spiering allowed him a thousand guilders a year, and paid beside whatever he demanded for his pictures, and purchased some of them for their weight in silver; but Sandrart, with more probability, assures us, that the thousand guilders a year were paid to Gerhard, on no other consideration than that the artist should give his benefactor the option of every picture he painted, for which he was immediately to receive the utmost of his demand.

Douw appears, incontestably, to be the most wonderful in his finishing of all the Flemish masters. Every thing that came from his pencil is precious, and his colouring hath exactly the true and the lovely tints of nature; nor do his colours appear tortured, nor is their vigour lessened by his patient pencil; for, whatever pains he may have taken, there is no look of labour or stiffness; and his pictures are remarkable, not only for retaining their original lustre, but for having the same beautiful effect at a proper distance, as they have when brought to the nearest view.

The most capital picture of this master in Holland was, not very long since, in the possession of the widow Van Hoek, at Amsterdam; it was of a size larger than usual, being three feet high, by two feet six inches broad, within the frame. In it two rooms are represented; in the first (where there appears a curious piece of tapestry, as a separation of the apartments) there is a pretty figure of a woman giving suck to a child; at her side is a cradle, and a table covered with tapestry, on which is placed a gilt lamp, and some pieces of still life. In the second apartment is a surgeon's shop, with a countryman undergoing an operation, and a woman standing by him with several utensils. The folding-doors shew on one side a study, and a man making a pen by candle-light, and on the other side, a school with boys writing and sitting at different tables; which parts are lighted in a most agreeable and surprising manner; every part, and every particular object, being expressed with so much beauty, truth, nature, and force, as is scarce to be comprehended. It was his peculiar talent to shew in a small compass, more than other painters could express in a much larger extent.

At Turin are several pictures by Gerhard Douw, wonderfully beautiful; especially one, of a doctor attending a sick woman, and surveying an urinal. The execution of that painting is astonishingly fine; and although the shadows appear a little too dark, the whole has an inexpressible effect. In the gallery at Florence, there is a night-piece by candle-light, which is exquisitely finished; and in the same apartment, a mountebank attended by a number of figures, which it seems impossible either sufficiently to commend, or to describe.

WILLIAM VAN DRILLENBURG.

This painter was born at Utrecht, in 1626, and learned the art of painting only for his amusement from Abraham Bloemart; but he made it afterwards his whole study, and practised it as a profession. When he had spent some years under Bloemart, he quitted him, and assumed a manner of painting very different from that of his master; for he studied to imitate the style of John Both, in the choice of his subjects and situations; in his trees, skies, and distances; and he might have stood in competition with him, if his colouring had more the look of nature, or if his touch had been as light, free, and delicate, as the touch of that excellent master. But,

notwithstanding all his industry, he could never arrive at that beauty of colouring which distinguishes the landscapes of Both, and gives them so just a preference to the landscapes of most other painters.

He was very assiduous at his work, and generally drew those designs at night which he intended for his painting the next day; and took so much delight in the practice of his art, that he very often suffered a whole month to pass away, without walking abroad even once in all that time. Houbraken was the disciple of this master.

DROGSLoot.

Some persons affirm that this artist was born at Dort, and others say he was born at Gorcum; but certainly the greatest part of his life was spent at Dort, where he was very much encouraged and employed.

His scenes are all taken from nature, being views of towns, villages, or cities, which are represented with so much truth and exactness, as to make them readily known at a first view; and his subjects were all from the lowest life, fairs, markets, kermesses, with a multitude of figures, or parades for military exercises. His landscape is sometimes pleasant in the colouring, the skies clear, the distances well observed, and the perspective of the buildings true; but his figures always want elegance, and are for the most part disagreeable forms; yet still there is a great deal of nature in their actions, attitudes, and occupations.

He had a good pencil, and his touch is free and firm; but what exceedingly depreciates his works, and diminishes their value with persons of taste, is the remarkable uncomeliness of his figures; the strong resemblance that runs through all his compositions; somewhat that looks hard and dry; and a tone of colour that is often too yellow, and frequently too dark. But, in some of his landscapes, he is much more happy than in others.

DROST.

He was a disciple of Rembrandt, and painted in the manner of that great artist, with a bold pencil, and strong colouring; but, when he quitted the school of that master, he settled at Rome, and lived there for several years, in a thorough intimacy with Carlo Lotti, and other eminent painters; by whose instructions, and his attention to the finest productions of art, he acquired a taste of design far superior to that of Rembrandt.

A capital picture by this master, is a St. John preaching, which consists of a great number of figures, with good expression, well grouped, and excellently coloured.

AART JANZE DRUIVERSTEIN.

DIED 1617, AGED 53.

This artist was born at Haerlem, in 1564; and, according to the testimony of Van Mander, was a very fine painter of landscapes, with small figures, and different kinds of animals.

He was a person of fortune and distinction in his own country, who studied painting merely as an amusement, and practised it entirely out of love to the art, and not to make it a profession for any pecuniary advantage.

SIMON DUBOIS.

DIED 1708.

He was born at Antwerp, and proved a much better painter than his brother Edward Dubois. At his first arrival in England, he painted portraits of a small size in oil-colour, which are com-

monly distinguished by the laced cravats, the fashion of that time. However, portrait was not his excellence; for, originally he painted small battle-pieces, in the taste of the Roman school; and afterwards, having received some instructions from Wouwermans, he painted horses and cattle; and whenever he painted figures, the faces were always neatly finished.

He sold several pictures of his own painting, for original pictures of Italian masters; saying, that since the world would not do him justice, he would take care to do it to himself. He had such a demand for his works, that he grew rich, and married the daughter of Vandervelde.

JOHN LE DUC.

This painter was born at the Hague, in 1636, and was a disciple of Paul Potter, whose excellence in painting cattle is so universally known; and the most honourable testimony that can be given to Le Duc, is that his pictures so strongly resemble those of his master, that they are often mistaken for Potter's.

His subjects were the same as those of his master, cows, sheep, goats, and horses; and he had the same freedom of pencil, as well as the same elegance and truth in his design, and finished his pictures very highly. He was appointed director of the academy of painting at the Hague, in the year 1671; but the time of his death is undetermined.

ISAAC DUCART.

DIED 1697, AGED 67.

He was born at Amsterdam, in 1630, and painted generally on satin, giving his objects great lustre and beauty, and representing every flower as exact as it appears in its natural bloom; no artist before him having brought such a kind of painting to so great a degree of perfection. He resided for a long time in England, and from thence brought the art into Holland, where he practised it with extraordinary success.

**DUCCIO DI BONINSEGNA.

— 1275-82 — 1311.

From what school Duccio of Siena issued, is uncertain. Tizio † makes him a pupil of Segna, a name as celebrated once, as now obscure. The works of Duccio are from 1275, the year in which he received a commission for S. Maria Novella at Florence, to 1311, the period at which he was employed in the cathedral of Siena, to paint the principal altar-piece, a work that still exists, which marks probably an epoch of art, at which he laboured three years, and for which he was paid upward of 3000 scudi d'oro, the expence of gilding and ultramarine included. That part of it which faced the audience, represented in large figures the Madonna and various Saints; that which fronted the choir, divided into many compartments, exhibited numerous compositions of gospel subjects in figures of small proportions: it cannot be denied, that with all its copiousness, the whole savours strongly of the Greek manner.

Duccio is celebrated as the restorer of that inlaid kind of Mosaic, called 'lavoro di commesso,' which composes the floor of the dome of Siena. F.

† Sigismondo Tizio of Castiglione, who lived at Siena from 1482 to 1528, in his histories, gives this signal testimony to Duccio:—'Duccius Senensis inter ejusdem opificii artifices ea tempestate primarius; ex cujus officina veluti ex equo Trojano pictores egregii prodierunt'—'ea tempestate' relates to the year 1311. F.

HEYMAN DULLAERT.

DIED 1684, AGED 48.

He was born at Rotterdam, in 1636, and from his infancy shewed a strong turn for painting. His father, who was a picture-merchant, observed with great satisfaction the promising talents of his son; and to afford him the best opportunity of cultivating them successfully, he placed him as a disciple with Rembrandt; whose manner of colouring, and style of design, he ever after happily imitated.

He is represented by all writers as an incomparable painter; and Houbraken, as well as Weyerman, describe some of the works of Dullaert, in terms of the highest commendation, for their beautiful colouring, and the free, bold manner in which they are handled.

A very capital picture of this master is a Hermit on his Knees, which is executed with so much spirit, that it might have been accounted the work of Rembrandt himself, if the name of Dullaert had not been marked upon it: and a picture representing Mars in Armour, was sold at a public sale at Amsterdam, in 1696, for an undoubted painting of Rembrandt, though in reality it was painted by his disciple Dullaert.

**JAMES DURN.

B. † 1795.

He was the son of a brewer, and studied under Casali and West, received two premiums for historical pictures, and went, 1774, to Italy, where partly practising, and partly dealing in art, he resided till his death. He once made an attempt at some grandeur of style in one or two Greek and Roman subjects, but soon dwindled into the meagre Gothic method exposed in his two pictures for the Boydell gallery.

F.

ALBERT DURER.

DIED 1528, AGED 57.

This memorable artist was born at Nuremberg, in † 1471, and was a disciple of Michael Wolgemuth, with whom he continued for three years.

He seems to have had a general capacity, not only for every branch of his art, but for every science that stood in some relation with it. He was perhaps the best engraver of his time. He wrote treatises on proportion, perspective, geometry, civil and military architecture. He was a man of extreme ingenuity, without being a genius. He studied, and as far as his penetration reached, established certain proportions of the human frame, but he did not invent or compose a permanent standard of style. Every work of his is a proof that he wanted the power of imitation; of concluding from what he saw, to what he did not see; that he copied rather than imitated the forms of individuals, and tacked deformity and meagreness to fulness and sometimes to beauty. Such is his design. In composition, copious without taste, anxiously precise in parts,

† Sandrart, De Piles, and the Chronological Tables, agree in fixing the birth of Albert Durer in 1471, and his death in 1528, at the age of 57; but the authors of the *Abrégé de la Vie des Peintres* first, and after them Mr. Descamps, a much later writer, agree unaccountably in a palpable mistake; for, they say he was born in 1470, and died in 1528, at the age of 57, which cannot be fact; because 57 added to 1470 makes only 1527, yet they allow that he died in 1528, aged 57.

It is such a mistake as might be excusable in the authors of the *Abrégé*, who wrote first; but a subsequent writer, who negligently overlooks such a mistake, and adopts it, cannot appear as critically attentive as he ought to have been from a respect to the public, and to his own credit.

and unmindful of the whole, he has rather shewn us what to avoid than what to follow : in conception he sometimes had a glimpse of the sublime, but it was only a glimpse. Such is the expressive attitude of his Christ in the Garden, and the figure of Melancholy as the Mother of Invention. His Knight attended by Death and the Fiend, is more capricious than terrible, and his Adam and Eve are two common models, hemmed in by rocks. If he approached genius in any part of the art, it was in colour. His colour went beyond his age, and in easel-pictures, as far excelled the oil-colour of Raphael for juice, and breadth, and handling, as Raphael excels him in every other quality. His drapery is broad, though much too angular, and rather snapt than folded. Albert is called the father of the German school, and if numerous copyists of his faults can confer that honour, he was. That the exportation of his works to Italy should have effected a temporary change in the principles of some Tuscan artists, in Andrea del Sarto and Jacopo da Pontormo, who had studied Michelangiolo, is a fact, which proves that minds at certain periods may be as subject to epidemic influence, as bodies.

F.

CORNELIUS DUSART.

DIED 1704, AGED 39.

He was born at Haerlem, in 1665, where he became a disciple of Adrian Ostade, and made a near approach to the merit of his master. He habituated himself to observe the manners, customs, and passions of the boors and peasants, at their feasts, sports, fairs, dancings, drinkings, and quarrellings ; and rendered his compositions entertaining, by a lively and true representation of nature, as it appeared in the characters, amusements, and expressions of persons in very low life.

The imagination of Dusart was remarkably strong, and his memory amazing ; for, whenever he saw a striking original figure, which he thought capable of being introduced into any future design, he could, at any distance of time, recall the idea of it, and retain every trace of it so distinct, as to describe it with the same attitude, humour, and natural turn, as if the object had been then present before his eyes.

He was naturally of a weak constitution, which was still more impaired by his constant application and study. He was of a sober and retired turn of mind, being no farther fond of company, than as it might promote discourse on his favourite topics, such as painting, drawing, designs, or prints, as he had of the latter a very large and curious collection. His most intimate friend was Adam Dingemans, who was a great collector of prints and drawings, and a constant visitor of Dusart ; and that friend, having one day sat with him for some time, and leaving him only while he went home to fetch a curious drawing for his amusement, at his return in about half an hour, found Dusart lying dead on his bed. Whether that unexpected sight affected Dingemans too violently, or whether grief for the sudden loss of his friend made too strong an impression on his mind, is uncertain, but he died on that very day, and the two friends were interred together in the same church.

Dusart had a great deal of merit ; his colouring is in the school of Ostade, and he had rather more dignity and spirit than his master ; but he never could arrive at the perfections of Ostade, either in colouring, composition, or handling. His subjects are full of humour, and they are all real pictures of nature in low life. His figures, as well as those of Ostade, want elegance ; but there is abundance of truth in his characters, and a competent degree of transparence in his colouring ; his perspective is very exact, and his local colours are true.

NICHOLAS DUVAL.

DIED 1732, AGED 88.

N. Duval, a native of the Hague, travelled to Italy, where he became enamoured of the style of Pietro da Cortona and imitated it with success. On his return, he was employed by William III. at Loo, and probably accompanied that Prince to England: in the academy at the Hague, of which he was director, the ceiling of the saloon is painted by him, and is perhaps the best of the few performances he has left. F.

MARC VAN DUVENÈDE.

DIED 1729, AGED 55.

This painter was born at Bruges, in 1674, and went to Italy when he was very young. Two years he spent at Naples, diligently pursuing his studies; but he derived his principal skill and improvement from being a disciple of Carlo Maratta, with whom he continued four years.

As his reputation had extended itself to his own country, no sooner was his return thither known, than he was employed in several grand works for the churches and convents; but, in a few years he grew indolent, by having an easy income independent on his profession; and, for several years before his death, he performed not any thing of consequence.

His pictures, as to composition and colouring, were entirely in the manner of Maratta; he had a good taste of design, an easy and broad manner, full of force; but it ought to be observed, that those of his first time, soon after his return from Italy, are very easily distinguished from those of his latter time, by a very different degree of merit.

DYCK.—See VANDYCK.

E.

GERARD EDEMA.

DIED 1700, AGED 48.

He was born at Amsterdam, in 1652, and was a disciple of Everdingen; and having made a good proficiency under that master, he applied himself to the study of nature. As his imagination was most delighted with the magnificent wildness of nature, he made his principal studies among the mountains of Switzerland; and the scenes he chose to represent, were tracts of rude uncultivated countries, interspersed with rocky hills, cliffs, cascades, and torrents, which he always expressed well.

His manner of painting is broad and bold, in imitation of the style of his master; his skies, always warm, are in the greatest part of his pictures rather fiery, and not very agreeable to the eye; and although there is somewhat striking in his compositions, yet even that which strikes us is not always pleasing.

He went to England in the year 1670, where he followed his profession as long as he lived. The figures in the landscapes of Edema were generally inserted by Wycke.

GERBRANT VANDER EECKHOUT.

DIED 1674, AGED 53.

He was born at Amsterdam, in 1621, and was a disciple of Rembrandt, whose manner of designing, colouring, and penciling, he imitated so wonderfully, that it is difficult to distinguish between several of his paintings, and those of his master.

He painted after nature, and with such a force as only nature can equal; his touch, and his colouring, are the same as Rembrandt's; but he rather excelled him in the extremities of his figures. His principal employment was for portraits, and in those he was admirable; but he surpassed all his contemporaries in the power he had of painting the mind in the countenance. His master-piece in that style was the portrait of his own father, which had so much force, resemblance, and life, as to astonish even Rembrandt himself when he saw it.

But, although Eeckhout painted portraits to so great a degree of perfection, that he was perpetually solicited to work in that way, yet he was much more pleased to paint historical subjects, as he executed them with equal success. In that style his composition is rich, and full of judgment; the distribution of his masses of light and shadow is truly excellent; and in the opinion of many connoisseurs, he had more transparency in his colouring, and better expression, than his master. Yet that is strongly contested by others. His back-grounds are generally clearer and more bright than those of Rembrandt; and by all judges he is allowed to be, by far, the best disciple of that master; little inferior to him in most particulars, and in some respects he is accounted to surpass him. However, it must impartially be observed that, if he attained to the perfections of Rembrandt, he also shared his defects; if he excelled in expression and colouring, he was likewise incorrect in his design, he wanted elegance and grace, and was totally negligent of the costume.

In the collection of the Elector Palatine, a picture of this master is mentioned, as having a strong and admirable expression; the subject is Christ among the Doctors; the principal figure being represented with an air, countenance, and attitude, so very expressive, that a spectator would imagine he knew what they said, or even what they thought. And another picture of this master, representing Simeon with Christ in his Arms, is a most excellent performance.

ANTHONY VANDER EECKHOUT.

DIED 1695, AGED 39.

He was born at Brussels, in 1656, and it is not ascertained from what master he learned the art; but he travelled to Italy with his brother-in-law Lewis Deyster, a very eminent artist, with whom he painted in conjunction, during the whole time of his continuance abroad; Deyster painting the figures, and Eeckhout the fruit and flowers. Yet, in the works of those associated artists, there appeared so perfect a harmony and union, that the difference of their pencils was quite imperceptible, the colouring and the touch seeming undoubtedly of the same hand.

When he returned to Brussels, he received many marks of respect and distinction, and also an appointment to a very honourable station; yet he soon forsook friends, honours, and a certainty of being enriched, and embarked for Italy, where he wished to spend the remainder of his days. But chance conducted him to Lisbon, where his pictures sold for an exceeding high price, as he painted all his subjects in the Italian taste.

He diligently and curiously studied nature; and, during his residence in Italy, he had taken pains to sketch so many elegant forms of fruits and flowers, that he had a sufficient number for all his future compositions, and he disposed them with an infinite variety. He had lived at Lisbon

not above two years, when a young lady of quality, and of great fortune, married him ; but his success and affluence unhappily excited the envy and jealousy of some abandoned ruffians, who shot him as he was taking the air in his coach, nor could the assassins ever be discovered.

JUSTUS VAN EGMONT.

DIED 1674, AGED 72.

This painter was born at Leyden, in 1602 ; and by some writers is mentioned as having studied under Vandyck, though that circumstance in his education seems not to be incontestably ascertained. For many years he resided in France, in the service of Lewis XIII. and XIV. being one of those masters who were distinguished by the Court, and employed in the establishment of the Royal Academy of Painting and Sculpture at Paris.

He assisted Vouet in many of his large undertakings, and painted historical subjects in large as well as in small ; and at that time was very highly regarded by the French Monarch, who admired his compositions extremely, and was very liberal in rewarding him for his work.

MATTHEW or MATTHIAS ELIAS.

DIED 1741, AGED 83.

Elias, the son of a peasant in Hesse-Cassel, being observed to trace out figures and regular lines whilst tending his flock, by one Corbeen, a painter, who passed by, was taken under his care, and after some progress in the elements, sent to France, where he acquired sufficient reputation to be employed in public and private works : his attainments however, during a long course, were not of a compass to answer the expectation that might have been formed from so early a bias for art. F.

OTTOMAR ELLIGER, or ELGER, the Old.

He was born at Gottenburg, in 1633, and became a disciple of Daniel Segers, whose manner of handling and style of colouring he studied with an exact and nice observation, and imitated him with the greatest success.

His extraordinary merit in his profession procured him an invitation to the Court of Berlin, where his performances received an universal approbation ; and they are as eagerly purchased as those of Segers, his master ; but they are very rarely to be met with in these kingdoms, most of them being carefully preserved in the German collections, among which they are accounted considerable ornaments.

OTTOMAR ELLIGER, or ELGER, the Young.

DIED 1732, AGED 66.

He was born at Hamburgh, in 1666, the son of Ottomar Elliger ; he learned the rudiments of the art from his father, and then was placed as a disciple with Michael Van Musscher ; but as the works of Lairese seemed to him to have an uncommon degree of beauty, he entered himself in the school of that master.

His style is great, and his back-grounds are elegantly enriched with architecture ; in which one may observe the noble remains of the ancient Greeks, Egyptians, and Romans ; for, if the scene of the subject was laid in any of those countries, he always contrived to introduce some bas-relief or monument, relative to the times in which the transactions of his subject might historically be supposed to happen. In his compositions he shewed spirit as well as propriety, and afforded equal pleasure to the professed artists, and to persons of literature.

Several grand salons and apartments, at Amsterdam, are painted by Elliger; and for the Elector of Mentz he painted two very fine designs, the one, the Death of Alexander, and the other, the Nuptials of Peleus and Thetis, which are exceedingly admired and applauded.

He not only painted in large, but excelled equally in small easel-pictures; but notwithstanding his great talents, he gave himself up, in the latter part of his life, to drinking and dissipation, which impaired his powers, and made a visible alteration for the worse in all his future compositions; so that, for the most part, they are very indifferent, and poorly coloured.

**STEPHEN ELMER.

DIED 1795?

A painter of dead game and still life, in which line of art he produced several good pictures, and was considered as the superior artist of his time for the representation of those objects, which are familiar to the sportsman, the cook, and the 'bon vivant.'

He resided chiefly at Farnham in Surry.—*E. Edwards.*

F.

ADAM ELSHEIMER, or ELZHEIMER.

DIED 1620, AGED 46.

He was born at Frankfort, in † 1574, and was a disciple of Philip Uffenbach; but as he, in a very short time, proved a much better painter than his master, he determined to complete his studies at Rome, to acquire that knowledge, which he perceived to be not so readily obtained in his own country.

When he arrived in Italy, he commenced an intimacy with Pinas, Lastman, Ernest Thomas of Landau, and other very eminent painters; and after examining the greatest curiosities of Rome, in the works of the best ancient and modern artists, he fixed upon a style of painting peculiar to himself, of designing landscapes with historical figures in small, and finishing them in so neat and exquisite a manner, as to be without a competitor; and indeed far superior to any painter of that time in which he flourished, and perhaps to any subsequent artist.

He designed entirely after nature, and was remarkable for a most retentive memory; being capable of recollecting every incident that pleased him, and making a beautiful use of it in his compositions. But his excellence in his art did not enable him to pursue his profession with comfort or affluence; for, notwithstanding his incomparable merit, his work went on so slow, by the neatness of his finishing, that he could scarce support himself or his family, by the product of his hand, and his genius. For his family was large; and the time he spent on every picture was so extraordinary, that though he received very considerable prices for his work, he could not subsist by what he earned; and being at last overwhelmed with debts, and cast into prison,

† The dates of the birth, death, and age of this master, are unaccountably different, according to different writers.

De Piles, Resta, and the Historical Tables, fix his birth in 1574, his death in 1610, and at the age of 36.

Houbraken fixes his birth at Alkmaar, in 1621, and his death in 1675, at the age of 54, which is beyond all probability, as might easily be proved.

The authors of the *Abrégé de la Vie des Peintres* fix his birth truly in 1574, and his death in 1620, and yet say he died at 56; though, if he died at 56, he must have died in 1630, and not in 1620, as they allege.

Mr. Descamps has copied the very same mistake, of which the other French authors are guilty, without once reflecting that from 1574 to 1620 can only be 46 years, and not 56.

I have therefore preferred the dates in the *Musæum Florentinum*, his birth at Frankfort in 1574, his death in 1620, aged 46.

although he was very soon released, the disgrace which he suffered, even by that short confinement, preyed upon his spirits, and he sunk under his complicated misfortunes. His death was exceedingly regretted, even by the Italians, who honoured and esteemed him; and all the world lamented the severe fortune of so enlarged a genius, who deserved more felicity than he enjoyed.

It is impossible to conceive any thing more exquisite in painting than the productions of the pencil of Elsheimer; for whether we consider the fine taste of his design; the neatness and correctness of the drawing of his figures; the admirable management and distribution of his lights and shadows; the lightness, the spirit, and the delicacy of his touch; or the excellence of his colouring; we are astonished to observe such combined perfections in one artist: in whose works, even the minutest parts will endure the most critical inspection, and the whole together is inexpressibly beautiful.

Old Teniers and Bamboccio studied the works of Elsheimer accurately; and it was from what they observed in his manner, that they arrived at that high degree of merit for which they are so celebrated. He understood the principles of the *chiaroscuro* to the utmost perfection; and he shewed the solidity of his judgment in the management of his subjects, which for the most part were night-pieces, by candle-light or torch-light, moon-light, sun-setting, or sun-rising; and in all of them he shewed his combined powers of knowledge and execution.

While he was alive, his pictures bore an excessive high price, which was amazingly enhanced after his death: and Houbraken mentions one of them, representing Pomona, which was sold for eight hundred German florins.

Sandrart describes a great number of his capital performances; among which are, Tobit and the Angel; Latona and her Sons, with the Peasants turned into Frogs; the Death of Procris; and his most capital picture of the Flight into Egypt, which needs no description, as there is a print of it extant, engraved by Gaud, the friend and benefactor of Elsheimer. Some of his works are in the collection of the Grand Duke of Tuscany.

JACOPO DA EMPOLI.—See CHIMENTI.

CORNELIUS ENGHELBRECHT.

DIED 1533, AGED 65.

He was born at Leyden, in 1468, and formed his style of painting by imitating John Van Eyck, being the first of his countrymen who painted in oil. He was excellently skilled in his profession, and worked, with equal reputation, in oil and distemper. He had a very commendable taste of design; he disposed his figures with judgment; and his draperies were rich, well cast, and less hard and dry in the folds, than they appeared in the works of any contemporary artist. Lucas Van Leyden, who had been his disciple, adopted his manner entirely; yet in many respects he was very much inferior to Enghelbrecht; for, by the ablest connoisseurs of that time the latter was accounted a master of the first rank among the artists.

His most capital performance, according to Sandrart and Van Mander, is the representation of the Lamb in the Revelation of St. John, which he painted for a chapel in the church of St. Peter at Leyden. It consists of a great number of figures, which are well disposed; the countenances are noble and full of expression, and the penciling is very delicate; the whole together being an admirable performance.

CORNELIUS ENGHELRAMS.

DIED 1583, AGED 56.

He was born at Mechlin, in 1527; and principally, if not entirely, painted in distemper, in which he was allowed to excel.

For the church of St. Rombout he painted the Works of Mercy, in which he designed a multitude of figures, in a good style; and the character and expressions are so justly marked, that (as writers affirm) it is easy to distinguish those who are real objects, from those who are otherwise. Many of this master's works are to be seen in Germany: and in the church of St. Catherine at Hambourg, there is a grand and learned composition, of which the subject is, the Conversion of St. Paul.

EREMITA DI MONTE SENARIO.—See STEFANESCHI.

**JACINTO GERONIMO DE ESPINOSA.

B. 1600, † 1680.

He was of Valladolid, and the son of Geronimo Rodriguez de Espinosa no despicable artist; of whom he received the rudiments of art, though he afterwards attached himself to Fr. Ribalta. He possessed a great and vigorous style, and a chiaroscuro which resembles Guercino's, whence some have supposed that he studied at Bologna or Cento. In the convent of St. Thecla at Valenzia he painted in his three-and-twentieth year a Christ; in the cloisters of the Carmelites, eight subjects, and a Transfiguration for the principal altar of the church. Valenzia and its neighbourhoods are full of his works. F.

CÆSAR VAN EVERDINGEN.

DIED 1679, AGED 73.

He was born at Alkmaer, in 1606, and placed as a disciple with John Van Bronkhorst, being at that time very young; yet, when he had spent but a few years in that school, his master had the satisfaction to observe a talent in Everdingen, superior to all those who were under his direction. He designed with great readiness, as he possessed a lively imagination, and excelled equally in history and portrait. His colouring had abundance of force, and his pencil was free and firm.

Among a number of fine pictures of his painting, mentioned by writers on this subject, one is a noble composition representing the Victory of David over Goliath. It was painted on the folding-doors of the organ in the great church of Alkmaer; the sketch of it is hung up in the Council Chamber of that city, and it is dated 1648. Another is a picture of the principal persons of the Artillery Company, whose portraits are as large as life; it is extremely well designed, penciled, and coloured, and is a work which of itself is sufficient to establish his reputation. Adrian Dekker, a very fine painter, was the disciple of this master.

ALDRET VAN EVERDINGEN.

DIED 1675, AGED 54.

This artist was the nephew of Cæsar Van Everdingen, born at Alkmaer, in 1621. His first instructor in the art of painting was Roland Savery; and afterwards he became a disciple of Peter Molyn, under whom he made so remarkable a proficiency, that he added much to the honour of his instructor, and by many good judges was thought even to surpass him. His merit

was not confined to one part of his profession, but he possessed a general knowledge of every branch of it; for he not only excelled in landscape, but his figures, animals, and buildings, all which he usually sketched after nature, have correctness, and good disposition.

He conducted his distances with singular judgment, and gave to his trees so natural and easy a form, that they appeared from his pencil the same as they appeared from the hand of nature. His expression of the impetuosity of torrents, cataracts, and storms at sea, was invented and executed with great spirit; nor did he omit representing the thin light vapours and mists that are excited by the violent agitation of the waters; in all which particulars he had not a superior.

His particular excellence was in landscape, which his studies after nature, or sometimes his invention, readily furnished, and his pencil as happily executed. But he was most pleased with describing the wildnesses of romantic nature, which he had observed in a voyage he made up the Baltic, and on the coasts of Norway. However, he frequently painted scenes that were solemn, of groves and forests, where the eye was pleasingly deluded to distances exceedingly remote, through extensive vistas; and his compositions recommended themselves, by affording an agreeable variety.

He finished an abundance of drawings, which shewed a good invention, and great freedom of hand; and it is much lamented that he was so often engaged in painting large pictures; because those in a small size are much superior in the penciling and finishing, and are very highly valued in Holland and Flanders particularly.

JOHN VAN EVERDINGEN.

DIED 1656.

He was the youngest brother of Cæsar Van Everdingen, born also at Alkmaer, who painted subjects of still life, more for the delight he had in those kinds of objects, which he carefully copied after nature, than from any prospect of advantage, as he had been educated for the profession of the law.

**JOAQUIN EXIMENO.

B. 1674, † 1754.

This Valenzian excelled in painting flowers, birds, fish; his works are only found in the private collections of Valenzia, and often mistaken for those of his son, who bore the same name and exercised the same branch of art to a degree of deception. F.

HUBERT VAN EYCK.

DIED 1426, AGED 60.

This memorable master was born at Maaseyk, on the borders of the Meuse, in 1366, and is accounted the founder of the Flemish school; being an artist of singular skill and genius. He was much esteemed for several masterly performances in distemper; and after the use of oil was happily found out, he was celebrated for his extraordinary and curious paintings in that way; but for none independent of his brother John Van Eyck, who is so universally revered, for being the first discoverer of the art of painting in oil, in 1410.

One work of Hubert, in conjunction with John, is still preserved in a church at Ghent; and it is not only beheld with admiration, but with astonishment. The subject is, the Four and Twenty Elders adoring the Lamb, as described in the Revelation of St. John. The design contains three hundred and thirty figures, with such a diversity of countenances as excites wonder even to this day; and it is never shewn except on festivals, or to oblige Princes and Ambassadors who express a desire to see it.

Philip I. of Spain wished to purchase that painting; but finding it impracticable, he employed Michael Coxis to copy it, who spent two whole years on the work, and received four thousand florins from the King, by whom it was placed in the Escorial.

JOHN VAN EYCK.

DIED 1441, AGED 71.

This painter, who was so deservedly famous, was the younger brother of Hubert Van Eyck, born at Maaseyk, in 1370, and was a disciple of his brother, but proved his superior in that art.

Yet, although his pictures were surprisingly finished, though his composition was extremely good, and the landscapes which he introduced in his designs were adorned with trees and plants copied from nature, and beautifully imitated; yet, his great honour arises from his inventing the use of oil in painting; which, after many an ineffectual process, he discovered in the year one thousand four hundred and ten. He had been very conversant in chemistry; and being extremely anxious to find some varnish, or chemical preparation, that might preserve his colours in their purity, upon repeated experiments he discovered, that colours prepared with linseed or walnut oil, would retain their beauty and lustre, without the assistance of varnish. And to John Van Eyck the art of painting is indebted, for the durable perfection to which it has been conducted by succeeding artists.

He finished his pictures with exquisite neatness, which hath greatly contributed to the beauty of his works, as well as to their value. And although his taste of design is not very elegant, yet his merit in other respects, and particularly his fortunate discovery of a secret so utterly unknown to former ages, will always recommend him to the just admiration of the latest posterity.

In the collection of the Duke of Orleans, there is a picture by this master, representing the Wise Men's Offering: and it is said, that a capital painting by John Van Eyck, of the Lord Clifford and his Family, is at Chiswick, in the collection of the late Earl of Burlington.

PETER †EYKENS, called the Old.

He was born at Antwerp, in 1599, and became eminent for his style of composition in historical subjects; but the account which is given of him or his works by Weyerman, is, by other judicious writers, accounted false and absurd.

The compositions of this master are full of spirit; his figures have some degree of elegance; his draperies are broad, and the back-grounds of his pictures are enriched with architecture and

† Mr. Descamps, by some unaccountable oversight, in his second volume, page 35, mentions Peter Eykens the Old, as being born in 1599, the year of his death unnoticed; and in the third volume, page 286, he mentions the same Peter Eykens the Old as being born in 1650, and appointed Director of the Academy at Antwerp, in 1689; and yet, although he makes one of these painters older by half a century than the other, it is evident that he means, or at least describes, but one and the same person, as he enumerates their works, and ascribes the very same works to both; which may appear from the following extracts:

According to Descamps,

The works of Peter Eykens the Old.

Born 1599, vol. ii. p. 35.

St. Catherine disputing against the Pagans.

The Last Supper.

St. John preaching, &c.

Xavier baptizing a Pagan King, which is in the Jesuits church at Mechlin; and another, of Xavier restoring a dead body to life.

The works of Peter Eykens the Old.

Born 1650, vol. iii. p. 286.

St. Catherine disputing against the Pagans.

The Last Supper.

St. John preaching, &c.

Xavier baptizing a Pagan King, which is in the Jesuits church at Mechlin; and another, of Xavier restoring a dead body to life.

landscape, in a good taste. As he always studied and copied nature, his colouring was warm, agreeable, and natural; and to his carnations he always gave a great deal of delicacy, particularly to the carnations of his nymphs and his boys.

He painted subjects in one colour, such as basso-relievos, and vases of marble, extremely well; and frequently he was employed to insert figures in the landscapes of other masters, as he designed them correctly, and adapted them to the different scenes, with propriety and judgment.

A fine composition, representing the Last Supper, painted by Eykens, is to be seen in St. Andrew's church at Antwerp; and in another church is a grand altar-piece; of which the subject is St. John preaching in the Desert, exceedingly well executed.

F.

GENTILE DA FABRIANO.

DIED 1412, AGED 80.

This master was born at Verona, in 1332, and was a disciple of Giovanni da Fiesole. In that early age of painting he rendered himself very famous, and was employed to adorn a great number of churches and palaces at Florence, Urbino, Siena, Perugia, and Rome, but particularly in the Vatican; and one picture of his representing the Virgin and Child, attended by Joseph, which is preserved in the church of St. Maria Maggiore, was highly commended by Michael Angelo.

By order of the Doge and Senate of Venice, he painted a picture in the great council chamber, which was considered as so extraordinary a performance, that his employers granted him a pension for life, and conferred on him the highest honour of their state, which was, the privilege of wearing the habit of a noble Venetian.

His best works were those which he executed in the early and middle part of his life; because, in the decline of his years, he grew paralytic, and his pencil became unsteady. Giacomo Bellini was his disciple.

CHARLES FABRICIUS.

DIED 1654, AGED 30.

He was born at Delft, in 1624, and was esteemed the best artist of his time in perspective; he was also accounted a good painter of portrait. As he had a very promising capacity, the connoisseurs conceived the highest expectations of his becoming an ornament to his profession; but unhappily having his dwelling-house at Delft, near the great powder magazine, it suddenly blew up, and he was killed in his chamber, while he was intent on his work; and along with him was killed Matthias Spoors, his disciple.

PIETRO FACHETTI.

DIED 1613, AGED 78.

He was born at Mantua, in 1535, and went to Rome to study after the works of those great masters, whose paintings have embellished and enriched that city. His inclination directed him

principally to portrait-painting, and he gradually arrived at so eminent a degree of merit in that branch, that he might almost be compared with Scipio Gaetano.

Most of the Nobility of Rome, and particularly the ladies of distinction, were painted by his hand; and his portraits were generally commended, for having a lively resemblance of the persons, for being elegant in the design, and for a lovely taste with which they were executed.

PIETRO FACINI.

DIED 1602, AGED 42.

Pietro Facini, born at Bologna, in 1560, began to paint when already grown up to manhood, at the advice of Annibale Carracci, who, on seeing a whimsical design of his in charcoal, concluded he would be an acquisition to his school. Of this advice Annibale had reason to repent, not only because Facini roused his jealousy by the rapidity of his progress, but because he saw him leave his school, become his rival in the instruction of youth, and even lay snares for his life. Facini had two characteristics of excellence: a vivacity in the attitudes and heads of his figures, that resembled the style of Tintoretto, and a truth of carnation which made Annibale himself declare that his colours seemed to be mixed with human flesh. Beyond this he has little to surprise; his design is weak, his bodies vast and undefined, his heads and hands are ill set on: nor had he time to correct these faults; he died young, and even before the Caracci, in 1602. At St. Francesco, in Bologna, is an altar-piece of his, the Marriage of St. Catherine, attended by the four tutelary saints of the city, and a number of infant angels, which shew the best of his powers. His children caroling, or at play, in the gallery Malvezzi, and elsewhere, at Bologna, are equally admired; they are in the manner of Albani, but with grander proportions. F.

**NICOLAS FACTOR.

B. 1520, † 1583.

In this painter Spain boasts of having added a Saint to its rubric. Where he was born appears not, his monuments are at Valencia. He is said to have cultivated literature before he applied to art, and in 1535 entered the strictest of the Franciscan orders. The convent 'Santa Maria e Gesu,' the place of his residence, abounds in his works, which are commended by correctness of design; and the missals of the choir he decorated with some miniatures. His principal performance, a Madonna with the Infant, was, in 1789, by the Royal Academy of S. Carlos, selected to be engraved for the premium.

Something more than two centuries after his death, in 1786, Factor was canonized by Pope Pius IV. and to perpetuate the memory of that honour, the Royal Academy of S. Carlos procured a medal to be struck with the bust of the saint, the arms of Valenzia, and the tools of art, in front; and on the reverse the following inscription:

A' La Solemne Beatificacion
del V. P. F. Nicolas Factor
Profesor de Pintura
La Real Academia de S. Carlos
de Valencia.

F.

VANDER FAES.—See LELY †.

† I have not changed this reference, because it appears that his father had already adopted the name of Lely; and he himself preferred it when he was knighted, to the family name. F.

ANTHONY FAISTENBERGER.

DIED 1722, AGED 44.

He was born at Inspruck, in 1678, and learned the art of painting from one Bouritsch, who lived at Saltzbourg; but he made the works of Gaspar Poussin and John Glauber his models, and for his farther improvement studied nature accurately. He was invited by the Emperor to the Court of Vienna, where, for a considerable number of years, he was employed, and greatly respected; and when he quitted Vienna, he was engaged successively by several of the Princes of the Empire.

His landscapes are pleasing, particularly by the elegance of his buildings, which are designed in the Roman taste. His scenes are often solemn, and enlivened by cascades of water, rivers, and rocks; his trees are natural, their foliage is touched with spirit, and his colouring is real nature. He was not expert at designing figures; and therefore he made use of Hans Graaf, and the old Bredael, to paint the figures in those landscapes with which he adorned the gallery of the Emperor, and also in those easel-pictures which were painted for the cabinets of others.

JOSEPH FAISTENBERGER.

This artist was the younger brother of Anthony, and also his disciple; and during the time that the latter was engaged at Vienna, Joseph was his assistant; and they associated together in most of the large undertakings, in which Anthony was employed.

Glauber, and Gaspar Poussin, were his models, as they had always been the favourite painters of his brother; and the style, penciling, and colouring of these two artists, were so similar, that there is scarce any discernible difference in their works.

**JUAN CONCHILLOS FALCÓ.

B. 1641, † 1711?

This Valentian artist, though issued from the school of Esteban March, owed his real improvement to Don Garcia Hidalgo, at Madrid. His principal works are in the churches of Valenzia and Murcia; and a complete enumeration of them may be found in Bermudez. Falcó was an intimate friend of Palomino. Frustrated in his attempt to establish a Public Academy of Painting at Valenzia, he exerted himself to promote design, by superintending a private one at his own house.

F.

**ANIELLO FALCONE.

1600, 1665.

A. Falcone of Naples, excelled in painting battles of every dimension, from the sacred books, profane history or poems. Features, arms, dresses were in unison with the national character of the combatants. His expression was vivid, the figures, and movements of his horses, select and natural, and his tactics correct, though he had neither served, nor seen a battle. He drew with precision, every where consulted the life, and laid his colour on with equal strength and finish. Salvator Rosa profited by his instructions; that he taught Borgognone, is not probable; and his numerous school is rendered more infamous by its revolutionary † atrocities, than commended by the variety of its technic attainments.

F.

† During the ephemeral revolution of Maso Aniello.

**FERRAU FANZONE.

B. †

Ferrau Fanzone †, or Faenzone of Faenza, is by Titi called a pupil of Vanni, though the style of his works at Ravenna and in his native city, betray principles nearer allied to the school of the Caracci, especially of Lodovico. Rome possesses nothing of him but frescos; his Evangelic Stories at the Scala Santa, at S. Gio. Laterano, and in great number at S. Maria Maggiore, are correctly designed, sweetly tinted, and well embodied; and on a scale with Gentileschi, Salimbeni, Novara, and Croce his competitors. F.

PAOLO FARINATO.

DIED 1606, AGED 84.

He was born at Verona, in 1522, and successively became the disciple of Antonio Badile, and of Nicolo Golfino.

His taste of design was excellent, his imagination was fruitful, and he had a fine invention; so that in many respects he was an admirable master; but he was not often very happy in his colouring. Yet, the picture which he painted for the church of St. George at Verona, which is carefully preserved there to this day, is much superior, in respect of colouring, to most of his performances; and in many particulars is so truly good, as to be accounted, by very able judges, not inferior to the work of Paolo Veronese. The subject of the picture, is the miraculous feeding of the five thousand; in which there are a multitude of figures correctly designed, judiciously disposed, and the attitudes are easy, natural, and becoming. That picture was designed and executed when he was seventy-nine years old; and what is worthy of being remarked is, that he possessed the lively powers of his imagination, and his usual freedom of hand, at so advanced a period of his life; and that he retained the use of all his faculties to the last, though he was eighty-four when he died.

In the Palazzo Sagredo, at Venice, is an Ecce Homo by Farinato, in which the head of Christ hath a character that is inimitably fine. And at Verona, in the church of St. Giovanni in Fonte, is a picture representing the Baptism of Christ by St. John, which is in a grand style, and a broad manner; but the design is not very correct, and the colouring is but indifferent, being too brown.

ORAZIO FARINATO.

He was born at Verona, and was the son and disciple of Paolo, whose style and manner he studiously imitated; and by the promptness of his genius, he composed with so much spirit and elegance, that the best judges conceived the most sanguine hopes of his arriving at a high degree of perfection; but he died very young, universally regretted.

In the church of St. Stephen at Verona, several noble paintings by this master are preserved, and they are extremely admired.

**GEORGE FARINGTON.

DIED 1788, AGED 34.

G. Farington, a native of Lancashire, and pupil of B. West, after obtaining the gold medal for the best historical picture in the Royal Academy, went to the East Indies, where he unfortu-

† This seems rather a name derived from the place where he was born, than a family name. F.

nately died, whilst occupied by a large work representing the Durbar or Court of the Nawab at Mershoodabad. He was the brother of Joseph Farington, one of the present members of the Royal Academy.—*E. Edwards.* F.

****BERNARDINO FASSOLO.**

FLOURISHED ABOUT 1518.

Bernardino Fassolo of Pavia, a pupil or imitator of Lionardo da Vinci; and if he be judged by the only picture which without hesitation may be ascribed to him, the most 'Lionardesque' of all, Luino perhaps excepted. The picture, which from the gallery of Prince Braschi migrated to that of the Louvre, represents, in a group of natural size, the Madonna with the Infant on her Lap: the mother in quiet repose, with bent eyes and absorbed in meditation; her simple attitude is contrasted by the lively one of the child, who seems to take refuge at her neck and breast from some external object. The picture is inscribed: 'Bernardinus Faxolus de Papia fecit, 1518.' F.

IL FATTORE.—See **FRANCESCO PENNI.**

FELTRO.—See **MORTO DA FELTRO.**

FRANCIS PAUL FERG, or FERGUE.

DIED 1740, AGED 51.

This painter, born at Vienna, 1689, had different masters. He quitted Vienna, 1718, and exercised his art with success at Bamberg, went from thence to Dresden, in company with Alexander Thiele, in whose landscapes he inserted the figures and animals. He passed over to England, where he married, became involved in his circumstances, and, according to report, was found dead at the door of his lodgings, apparently exhausted by cold, want, and misery.

The style and subjects of this painter resemble those of Berghem and Wouwermans. The ruins which adorn his landscapes are selected in a grand taste, and often executed with a finish that discriminates the rougher surface of hewn stone from the polished one of marble. He combined with great force of colour great truth of imitation. He etched well in aqua fortis, and his prints are eagerly sought for by the curious. F.

WILLIAM FERGUSON.

DIED ABOUT THE YEAR 1690.

He was a native of Scotland, who learned the rudiments of the art in his own country, and spent several years afterwards in Italy and France. The subjects which he generally painted were dead fowls, and particularly pigeons and partridges; and sometimes he painted dead animals, as hares and rabbits, besides other objects of still life.

No painter in that style could have a more neat pencil, nor finish his pictures with greater transparency. His objects, of whatever kind they are, have always abundance of truth and force, as nature was his perpetual model; they are grouped with singular ease and skill; and by his knowledge of the true principles of the chiaroscuro, he distributed his lights in a powerful, and frequently in a surprising manner.

**ANTONIO ARIAS FERNANDEZ.

DIED 1684.

This native of Madrid, was a pupil of Pedro de las Cuevas, and in his fourteenth year acquired some celebrity by the subjects he painted for the chief altar of 'Carmen Calzada' at Toledo. Stimulated by the praise he received, his progress was such, that in his twenty-fifth year, he was ranked with the first artists of Madrid. The Duke of Olivarez gave him the commission to paint a series of the Spanish Monarchs for the 'Sala de Las Comedias' in the old palace. How with such advantages, added to polished manners and numerous friends at Court, Arias, reduced to the most abject poverty, came to finish his career in a hospital at Madrid, remains to be accounted for. A florid colour, energy of chiaroscuro, and facility of execution, are the chief characteristics of his style. F.

**CRISTÓBAL FERRADA.

B. 1620, † 1673.

Ferrada, a native of Anieva in Asturias, entered, at an early period, the convent of S. Maria de Las Cuevas; where, reduced to a solitary cell, he could only consult himself, and of course became a rigid and correct but indiscriminate copyist of the model: his composition however has propriety, and his landscape the taste and grandeur which his figures want. The cloisters of S. Miguel and the 'Hospederia' of Sevilla, possess his principal works. F.

NUNZIO FERRAJUOLI.

This painter was a disciple of Luca Giordano, born in 1661; but nature directed him to the study of landscape-painting.

He studied the different beauties of Paul Bril, Albano, Poussin, Salvator Rosa, and Claude Lorraine; and, by a commendable ambition to imitate those admired artists, he formed a style of his own, that was exceedingly agreeable; and became universally admired for the sweetness of his colouring, for his lovely situations and distances, for a pleasing mixture of tenderness and force, for the beauty of his skies, and the transparence of his waters.

**GAUDENZIO FERRARI.

B. 1484, † 1550.

Gaudenzio Ferrari of Valdugia, is by Vasari called 'Gaudenzio Milanese.' Some have supposed him a scholar of Pier Perugino, but Lomazzo, who was a nursling of his school, names Scotto and Luini as his masters. His juvenile works prove what Vasari says, that he had profited by those of Lionardo da Vinci. He went young to Rome, and is said to have been employed in the Vatican by Raffaello; and there, it is probable, that he acquired that style of design and tone of colour which eclipsed what before him had been done in Lombardy.

Gaudenzio possessed a portentous feracity of ideas, equal to that of Giulio, but far different; instead of licentious excursions over the wilds of mythology, he attached himself to sacred lore, to represent the majesty of Divine Being, the mysteries of religion, and emotions of piety, and succeeded to a degree which acquired him the name of 'eximie pius' from a Novarese Synod. Strength was his element, which he expressed less by muscles forcibly marked, than by fierce and terrible attitudes, as in the Passion of Christ at the grazie of Milano, where he had Tiziano

for a competitor; and in the Fall of Paul at the conventuals of Vercelli, which approaches that of M. Angiolo at the Paolina; in the expression of character and mind he is inferior, perhaps only to Raffaello; and at St. Cristoforo of Vercelli has shewn himself master of angelic grace.

With a full and genial vein of colour, Gaudenzio unites an evidence, which admits of no hesitation, and attracts the eye in the midst of other works. His tone is determined by the subject, as his carnations by character; but his draperies and parerga are commended more by caprice and novelty, than simplicity and grandeur.

Whether it were modesty, situation, ignorance or envy, that defrauded powers so eminent, of the celebrity often lavished on minor talents, is not now to be determined: Ferrari was little known, and less favoured by Vasari, whom the blind herd of dilettanti on either side of the Alps generally follow in their search of excellence in art. F.

GIOVANNI ANDREA FERRARI, or DE FERRARA.

DIED 1669, AGED 70.

He was born at Genoa, in 1599, and was a disciple of Bernard Castelli; but, in order to obtain a more extensive knowledge in his profession, he studied afterwards for some time under Bernardo Strozzi.

His application was attended with success, for he at last attained to such a degree of excellence, that he was equally expert in painting history, landscape, fruit, animals, and flowers; and those subjects he finished in a small size, but with extraordinary beauty and exactness, so that few of the Princes or Nobility of his time were satisfied without possessing some of his compositions.

Benedetto Castiglione was his disciple.

FERRATO SASSO.—See SALVI.

**DON JUAN PEDRO FERRER.

FLOURISHED ABOUT 1730.

The works of this artist, who was a nursling of Guillelmo Mesquida at Mallorca, are seldom met with out of that island; where his composition and colour are equally admired: his greatest performance, 30 feet long and 15 high, in the convent of the Dominicans, represents the Martyrdom of St. Sodeck and his forty-eight companions. F.

CIRO FERRI.

DIED 1689, AGED 55.

Ciro Ferri, born at Rome, in 1634, was the favourite disciple of Pietro da Cortona; several of whose works he finished at Florence and at Rome. Their pictures sometimes resemble each other so closely that they cannot be ascribed to either without hesitation. Generally he has less grace in design, less compass of mind, less breadth of drapery: his St. Ambrosio in the church of that Saint at Rome, offers the fairest comparison between him, his master, and his fellow-scholar, Romanelli. His principal works in fresco are in the Palazzo Pitti at Florence, and at St. Maria Maggiore of Bergamo. F.

DOMENICO FETI, or FETTI.

DIED 1624, AGED 35.

He was born at Rome, in 1589, where he became a disciple of Ludovico Cigoli. From Rome

he went to Mantua with the Cardinal Gonzaga; and, at his accession to the Dukedom, was declared painter of that Court.

There is considerable force in the works of Feti, yet he sometimes is too black; but he expressed the passions of the soul in a manner that was remarkably strong; and had a certain mellowness in his colouring, which is extremely pleasing to a judicious eye. Most of his performances are easel-pieces, as he worked but very little for churches or convents, and like his master Cigoli, had less power in fresco than in oil: he had perhaps too marked a parallelism in his manner of composing, and more of size than grandeur. His works are scarce, as he died in the flower of life at Venice of some excesses.

ROLAND LE FEVRE.

DIED 1677, AGED 69.

He is distinguished by the name of Le Fevre de Venice; but he was in no great esteem either for his attitudes or likenesses in portrait. He was accounted a better designer than painter, and was most remarkable for his curious method of staining marble.

CLAUDE LE FEVRE.

DIED 1675, AGED 42.

He was a native of France, born in 1633, who principally painted portraits, and was in much esteem among his own countrymen. He painted flowers extremely well, and sometimes historical subjects; but his greatest merit was in the former. However, he followed his profession in London with good success, for several years, and died in that city.

**ODOARDO FIALETTI.

B. 1573, † 1638?

O. Fialetti, a native of Bologna, left the school of Cremonini to enter that of Tintoretto at Venice, where he became a good designer and sufficiently skilled in the principles of art, though not inspired by the master's genius. To avoid competition with the Caracci, he lived long and died at Venice, distinguished by numerous works, especially a Crucifixion at the 'Croce.' F.

DOMENICO FIASELLA, called SARZANA.

DIED 1669, AGED 80.

He was born near Genoa, in 1589, and was called Sarzana, from the place of his nativity. At first he was a disciple of Aurelio Lomi, and afterwards of Battista Pagi; but he went to Rome for his improvement, and there studied after the best of the modern masters, and the statues of the ancients. By that judicious method he obtained an excellent taste of design, which enabled him to paint in conjunction with Passignano, and Giuseppe D'Arpino, and to establish a good reputation. However, his great excellence consisted in painting portraits, which he executed with a remarkable justness of character, and resemblance of life.

**FELICE FICHERELLI.

B. 1605, † 1660.

This Florentine, whom uncommon taciturnity had distinguished by the name of Felice Riposo, left the school of Empoli with considerable attainments and still more indolence: his pictures are few, but models of exquisite finish, simple, natural, studied, without marks of anxiety.

A picture of St. Antonio at S. Maria Nuova puts him on a level with his friend Cristofano Allori. In galleries he is not often met, but when, always distinguished by grace of design, 'impasto,' and mellowness of colour. F.

GIOVANNI DA FIESOLE.—See GIOVANNI ANGELICO.

AMBROGIO FIGINO.

DIED 1590.

This master was born at Milan, and was a disciple of Giovanni Paolo Lomazzo; but, although he learned historical composition under his director, and was very well qualified to expect success in that style, yet he devoted his whole study and attention to portrait-painting, in which last he eminently excelled. Those subjects he worked up to the greatest perfection, as well for the resemblance, as for expression and colouring; and it is attested by writers, that his pictures were valued at a very large price, the richest Princes of Italy expressing an ambition to be perpetuated by his pencil. At Wilton, in the collection of the Earl of Pembroke, there is a Descent from the Cross, painted by this master.

BASTIANO FILIPPI.

DIED 1602, AGED 70.

Bastiano Filippi, of Ferrara, called Bastiano, was nicknamed *Gratella* by his countrymen, because he was the first who introduced the method of squaring* large pictures, in order to reduce them with exactness to smaller proportions; a method which he had learned from Michael Angelo, whose scholar he was at Rome, though unknown to Vasari, at least not mentioned in his life. He was the son of Camillo Filippi †, an artist of uncertain school, but who painted in a neat and limpid manner; and if we may judge from a half-figure of S. Paul, in an Annunziata of his in S. Maria in Vado, not without some aim at the style of Michelangiolo. From him therefore Bastiano probably derived that ardent desire for it which made him secretly leave his father's house and journey to Rome, where he became one of the most indefatigable copyists and dearest pupils of Bonaruoti. What powers he acquired is evident from the Universal Judgment, which he painted in three years, in the choir of the Metropolitan; a work nearer to Michael Angelo than what can be produced by the whole Florentine school. It possesses grandeur of design with great variety of imagery, well disposed groups, and repose for the eye. It appears incredible that in a subject pre-occupied by Bonaruoti, Filippi should have been able to appear so novel and so grand. He imitated the genius, but disdained to transcribe the figures of his model. He too, like Dante and Michaelangelo, made use of that opportunity to gratify his affections or animosities, by placing his friends among the elect, and his enemies with the rejected. In that hapless host he painted the faithless mistress who had renounced his nuptials, and drew among the blessed another whom he had married in her place, casting a look of insult on her rival. At present it is not easy to decide on the propriety or intemperance of Baruffaldi and other Ferrarese writers, who prefer this painting to that of the Sistina, for decorum and colour, because it has been long retouched; and already made Barotti, in his description of Ferrarese pictures, lament 'that the figures which formerly appeared living flesh, now seem to be of wood.' Of Filippi's powers however as a colourist, other proofs exist at Ferrara in many an

* This the Italians call 'graticolare.'

† Camillo, the father of Bastiano, died 1574.

untouched picture: they appear to advantage, though his flesh-tints are too adust and bronzed, and his colours too often united into a misty mass.

In the nudities of those pictures, especially in those of the colossal figure of S. Cristophano, Filippi adopted the line of Michael Angelo; in the draped figures he followed other models, as is evident in the Circumcision on an altar of the duomo, which resembles more the style of his father than his own. Want of patience in invention and practice made him often repeat himself: such are his Nunziatas, reproduced at least seven times on the same idea. The worst is, that if the Last Judgment, the large altar-piece of S. Catherine in her church, and a few other public works, be excepted, he more or less hurried on the rest; content to leave in each some master trait, and less solicitous to obtain the praise of diligence than of power, from posterity. What he painted for galleries is not much, but conducted with more care: without recurring to what may be seen at Ferrara, the Baptism of Christ in the house Acqua at Osimo, and some of his copies from Michael Angelo at Rome, are of that number. In his earliest time he painted grotesques, a branch which he afterwards left entirely to his younger brother Cesare Filippi, who was as eminent in the ornamental style, as weak in large figures and history. F.

FIORAVANTI.

The subjects painted by this artist, were carpets, vases, musical instruments, and such sorts of objects; and those he imitated with so great truth and resemblance of nature, such exactness of colour, such roundness and relief, that he was esteemed one of the best in his profession, in that style of painting.

**COLANTONIO DEL FIORE.

B. 1354, † 1444.

This Neapolitan artist, from whom Dominici dates an epoch of style, was probably a pupil of Francesco di Simone, a primitive master, beyond whom he does not appear to have made any considerable progress, during the longest period of his life. It was on the eve of his days that he produced the painting of S. Jerom drawing a Thorn from the Lion's Foot, a performance superior to the age in which it was produced. F.

FIORI.—See MARIO NUZZI.

BERTHOLET FLEMAEL.

DIED 1675, AGED 61.

He was born at Liege, in 1614, and received his first instruction from one Trippes, an indifferent painter; but afterwards he was more effectually improved by Gerard Douffleit, who had just returned to Liege from Italy. At the age of twenty-four he travelled through Genoa, Milan, Florence, and several other cities of Italy; but his arrival at Rome amply recompensed him for the labour of his journey. In that city he studied to great advantage, and copied the best works of the best masters; by which he acquired a taste so elevated, that it distinguished him throughout Rome, and recommended him to the Court of Florence, to which he was honourably invited by the Grand Duke, and employed in several magnificent works, which established him in the esteem of that Prince, and procured him general applause.

After nine years absence, he returned to his native city; and to confirm the high opinion which his countrymen had conceived of his abilities, he painted a Crucifixion for the collegiate church of St. John; in which he introduced a prodigious number of figures, officers, soldiers, and spectators; yet the composition is not confused.

In the midst of wealth, possessed of public and private esteem, and of every other circumstance that could render life comfortable, he was seized with an unaccountable melancholy and dejection of spirits, which incessantly oppressed him, till it occasioned his death; and many persons believed his disorder to have been occasioned by poison administered to him by the celebrated Marchioness de Brinvilliers, with whom he had formed an unfortunate connexion.

This master had a lively imagination, and a noble taste for historical compositions. He was singularly skilled in antiquities, and in all his designs strictly observant of the costume. His pictures usually are enriched with porticos and colonnades, as he was an accomplished architect; his choice of nature was elegant, his expression animated, and his pencil delicate. His colouring was exceedingly good; and his taste of design was entirely of the Roman school, as well in regard to correctness, as to the objects which he chose to represent.

In the cupola of the barefooted Carmelites at Paris, he painted, in fresco, Elijah ascending to Heaven in a Chariot of Fire, and Elisha below, with his arms extended, to catch the mantle of the Prophet. At Liege are several grand altar-pieces, among which one in St. Paul's church describes the Conversion of that Saint; and in the cathedral there is another by this master, representing the Resurrection of Lazarus.

GOVERT FLINK.

DIED 1616, AGED 44.

He was born at Cleves, and by the appointment of his father was to have been bred up in a mercantile way; but neither the influence of his friends, nor the prospect of making an immense fortune, could prevail with him to abandon the art of painting, to which from his earliest youth he felt an invincible inclination. He was first placed with Lambert Jacobs; under whom he made an extraordinary proficiency, by capacity, diligence, and emulation to excel Backer, who happened to be a disciple of Jacobs at the same time. When he quitted his master, he went to Amsterdam, and entered himself in the school of Rembrandt; where he became so thoroughly captivated with the excellences of that great artist, that he studied the style of composition, the manner of colouring, and the penciling of Rembrandt incessantly; and at last shewed himself not only a good imitator of him, but in some respects his equal, and in freedom of hand rather his superior.

Very soon he rose into high reputation, and was almost continually employed in painting the portraits of princes, and illustrious personages, although his genius was abundantly more inclined to paint historical subjects; and several of his performances in that style were admired for the goodness of the design, and the beauty of the colouring. He remarkably excelled in imitating the manner of Rembrandt, and many of his paintings are sold, at this day, for the work of his master.

But as the Italian taste began to be more noticed by the Flemish artists, and much more esteemed after the death of Rembrandt, Flink took great pains to alter his first manner. For which purpose he made a large collection of the finest casts that could be procured from Rome; of the best drawings and designs of the artists of Italy; as also of several of their paintings; and those he made his principal studies. When he imagined himself to be competently improved, he finished a noble design for the great hall of the Senate-House at Amsterdam, representing Solomon praying for Wisdom; in which his disposition, and manner of grouping the figures, appear excellent, and the tone of the colouring is strong and lively. He likewise painted a grand historical composition for the Artillery Company at Amsterdam, consisting of portraits of the most distinguished persons of that body. The figures were well disposed, and every part of

the picture was painted by Flink, except the faces, which, at Flink's recommendation, were painted after the life by Vander Helst.

He died young, and much regretted; and, after his death, his collection of prints and drawings were sold for twelve thousand florins. It is observed, that in the painting-room of this master, the light was admitted from above, through a kind of dome.

**FLAMINIO FLORIANO.

B. †

Among the Venetians who distinguished themselves by a pure adoption of a master's principles, Floriano holds a conspicuous rank: in the picture of St. Lorenzo, to which he set his name, we trace an exact and temperate imitator of Tintoretto, without the alloy of manner, or the admission of a foreign style. F.

FRANCIS FLORIS.

DIED 1570, AGED 50.

He was born at Antwerp, in 1520, and till the twentieth year of his age practised as a sculptor; but having a superior fondness for painting, he changed his profession, and placed himself under the direction of Lambert Lombard; whose manner he always followed, and imitated him so well, that it is no easy matter to distinguish the work of one artist from the work of the other. When he had continued for some years with Lambert, he travelled to Rome, and there designed after the antiques; but principally studied the works of Buonaroti, and in particular his Last Judgment, which he copied in a free and bold manner, his contours being finely marked, though he attended more to the parts than to the whole.

At his return to Antwerp, he surprised the artists of his time by his taste of design, which was much more correct, and by his manner of composition, which was very different from the manner of his countrymen; and his performances gained him the honour of being called the Raphael of Flanders. His works at that time were in great esteem, he grew rich, and might have been continually employed by most of the Princes of Europe, if his love of excessive drinking had not sunk him into contempt.

He generally gave great roundness to his figures; and though they were so well handled as to bear a near inspection, yet, at a distance, new beauties are frequently to be discovered. His readiness of hand was remarkable, and his pencil seemed as quick as his invention; of which he gave an incontestable proof at the entry of Charles V. into Antwerp; for, being engaged to paint the triumphal arches for that grand ceremony, and having seven figures as large as life to finish in one day, he executed that number in seven hours.

In the Confraternity-hall of St. Michael, at Antwerp, there is a noble design of Francis Floris. The subject is the Fall of Lucifer; and it is highly celebrated for the goodness of the composition and handling, for the variety of attitudes in the Fallen Angels, and for the strong expression of the muscles in the naked figures. And in the same church is preserved an Assumption of the Virgin, no way inferior to the other, either in design or colouring, and the draperies are well cast.

He had a bold and strong manner, like the model he chose to imitate, and was apt, like Buonaroti, to make the muscular parts too full; but his tone of colouring was very pleasing. He invented and composed with ease; but he had something dry in his manner, and his figures have a certain stiffness, though they also frequently have an agreeable turn.

****DON JUAN FONSECA Y FIGUEROA.**

B. †

Though this noble Spaniard, a brother of the Marquis de Orellana, by the excellence with which he painted portrait, might claim a place in a list of painters, he deserves it still more by the spirit with which he exerted his influence to produce the genius, and to advance the fortunes, of Diego Velázquez. F.

PROSPERO FONTANA.

He was born at Bologna, in 1512, and derived his knowledge in the art of painting from Innocenzo da Imola. He was accounted to have a fine invention, and his taste of design was elegant; but the most remarkable honour he acquired, arose from his being the master of the two most celebrated painters of their age, Ludovico and Annibale Caracci.

He understood perspective thoroughly, and his usual subjects were histories taken from sacred and profane authors, with which he adorned many churches and chapels of Bologna, and other cities of Italy.

LAVINIA FONTANA.

DIED 1602, AGED 50.

This paintress, the daughter of Prospero Fontana, was born at Bologna, in 1552, and learned the art of painting from her father. Her inclination led her principally to paint portraits; and having obtained the honour of painting that of Pope Gregory XIII. she succeeded so well, as to obtain the patronage of that eminent person.

She was accounted to have a very high degree of merit in her profession; and being favoured by the Pope, she had an abundance of employment from all the nobility of Rome. She also painted historical subjects with extraordinary applause; for it was considered almost as a prodigy, to see such lovely and natural colouring, such a taste of composition, and such expression in the works of a female artist.

However, she happened to fail of success in one grand historical subject, which made her determine to paint only portraits for the future, and in that style she had no competitor.

JOHN BAPTIST BLAIN DE FONTENAY.

DIED 1715, AGED 61.

He was born at Caen in Normandy, in 1654, and was taught the art of painting by John Baptist Monnoyer. He painted fruit, flowers, and insects, extremely well; and his general manner was, to paint vases ornamented on the sides with figures in bas-relief. Those vases he likewise decorated with festoons of flowers in an elegant taste, and grouped them with a great deal of judgment. He was much employed by Lewis XIV. particularly at the Gobelins, and died in the service of that Monarch.

****VINCENZIO FOPPA.**

WORKED 1455, LIVED YET 1505.

Such are the least disputable dates of this Brescian artist, the obscure founder of an ancient school of art at Milan; of whom Lomazzo weaves a tale of fabulous excellence. A small picture of this master, discovered by Lanzi, bears the inscription 'Vincentius Brixienis fecit 1455;' it represents Christ crucified between the two Thieves, and is praised for its execution, fore-shortenings, and perspective. F.

GIROLAMO FORABOSCO.

LIVED STILL 1660.

He was born at Venice, about the year 1600, and was esteemed an admirable artist, as well for the lively and natural tint of his colouring, as for his exquisite touch and freedom of hand.

He was particularly remarkable for one excellence, which was, that with a single cast of his eye, on any person whose portrait he intended to draw, he could, by the power of his imagination, and the strength of his memory, draw it so exceedingly like, as to have that person known at the first sight. His paintings were so surprisingly coloured and finished, that they were said to be worked by magic. Several historical compositions, and some of his portraits, are preserved in Venice as curiosities. The last of his performances which are mentioned, are a portrait of the Doge Contarini, painted in 1655, and another of the Doge Pesaro, in 1659.

In the Palazzo Sagredo at Venice, among a great number of capital paintings by the best masters, there is an old man's head, which seems to be a portrait of some person of eminence, painted by Forabosco; and it is in every respect admirable, as to colouring, finishing, and character, full of nature, truth, and expression.

JOHN BAPTIST FOREST.

DIED 1712, AGED 76.

He was born at Paris, in 1636, the son of a painter, who taught him the rudiments of the art; but, being not far advanced in the knowledge of his profession, by those instructions which he received at home, and also being very desirous to obtain farther improvement, he went to Rome, and placed himself as a disciple with Francesco Mola.

He studied diligently, and formed his taste of landscape on the manner of his master; but although he had, in some particulars, a considerable share of merit, yet he proved very far inferior to his model. His trees were designed and touched in a masterly style, and most of his situations and scenes were taken from nature; but his colouring was by no means agreeable, being often too black, though his penciling was free and very bold.

CHARLES LA FOSSE.

DIED 1716, AGED 76.

This painter was born at Paris, in 1640, where he became a disciple of Charles Le Brun; but when he had been directed by that master for some years, by the bounty of Lewis XIV. he was enabled to visit Italy, and finished his studies at Rome and Venice. He had not as much success in acquiring correctness, and a true elegance of taste in design in the Roman school, as he had in improving his style of colouring in the Venetian; for those masters which he particularly endeavoured to imitate were Titian and Paolo Veronese, and by attending to their works, he became a good colourist, and rose into esteem.

He was always fond of large compositions, and his abilities in that way procured him considerable employment in the Royal Palaces, and among the Nobility of France; and in London, he adorned Montague-house with some of his compositions, in conjunction with Baptist and Rousseau. The designs of two cielings painted by La Fosse, are the Apotheosis of Isis, and an Assembly of the Gods.

Though he was considerably employed at Versailles, Trianon, and Marly, yet he wanted grandeur in his taste, and correctness in his design; his style of composition is rather heavy and

loaded; his figures usually are too short, and his draperies but indifferently cast. The principal merit of La Fosse consists in his colouring, as in that particular part he aimed at an imitation of Veronese and Rubens; yet even his colouring had but a very remote resemblance to that look of nature which is always observable in the works of those great artists.

JAMES FOUQUIERES.

DIED 1659, AGED 79.

He was born at Antwerp, in 1580, and at first was a disciple of Jodocus Mompert, but afterwards of John Brueghel, called Velvet Brueghel: however, he formed to himself a manner more true than that of his master, and more like nature, though much less highly finished. He became an incomparable painter of landscape; and by some good judges, his pictures are considered as being worthy of standing in competition with those of Titian; the principal difference consisting in the difference of their scenery, rather than any disparity of colouring or handling. Both artists painted on the same principles, and they both had a tone of colouring which was true, regular, and very natural.

The talent of Fouquieres was respectable; his figures were correctly designed, and in an elegant taste; and he introduced them in his landscapes with abundance of grace and probability. He painted equally in a large and a small size; he studied and imitated nature happily; and his paintings shew a fine effect, a great deal of force, and a proportionable degree of judgment; though sometimes he is thought to be a little too green in his landscapes.

He was engaged, and much caressed, at the court of the Elector Palatine, and afterwards spent several years of his life in France; where his works met with universal approbation, and he was proportionably well paid for his paintings. Yet, by some misconduct, he sunk into poverty, and died in the house of an inconsiderable painter, named Silvain, who lived in the suburbs of Paris.

He had resided for several years at Rome and Venice, where he acquired that excellent style of colouring and design for which he is so deservedly distinguished.

BERTRAM DE FOUCHIER.

DIED 1674, AGED 65.

He was born at Bergen-op-Zoom, in 1609; and having discovered an early genius to painting, his father placed him as a disciple with Anthony Vandyck, at Antwerp. But that master not having sufficient leisure to attend to the careful instruction of his pupils, by his incessant employment, Fouchier went to Utrecht, and studied under John Bylart, with whom he continued for two years.

When he found himself competently advanced in his knowledge of the art, under those masters, he travelled to Rome; where he studiously examined the curious productions of ancient and modern artists, and attached himself to the taste of Tintoretto, both in composition and colouring. It is highly probable that he would have reaped considerable advantage by his studies at Rome, as he wanted neither abilities nor assiduity, if he, and his friend Ysendoren, had not been compelled to fly from that city, and retire to Florence; being threatened by some of the inquisitors to have them punished as heretics.

When he returned to his own country and followed his profession, he soon perceived that the manner of Tintoretto, in which he painted, was not acceptable to his countrymen, as it had been in every part of Italy through which he had travelled; he therefore changed it entirely, and assumed the style and manner of Brouwer, in which he had extraordinary success; and his compositions in that way were held in very great esteem.

ANTONIO FRANCHI.

DIED 1709, AGED 71.

He was born at Lucca, in 1638, and was at first a disciple of Pietro Paolini, a painter of very good account in that city; but when he had studied for some time under him, he preferred the style of Roselli and Pietro da Cortona to that of his master, and made their works the objects of his most studious attention; yet, from a desire to improve himself still farther, he went to Florence, to place himself under the direction of Baldassare Franceschini. There he acquired a fine taste of design, correctness of outline, a lovely and natural tint of colouring, and rendered himself a distinguished painter both of portrait and history.

At Florence he was employed to paint the pictures of the Grand Duke and Duchess; and by the latter was honoured with the title of being her principal painter. Several of the chapels in that city have their altar-pieces painted by him; and most of the nobility employed him, not only for their portraits, but for historical compositions.

PIETRO DELLA FRANCESCA, DAL BORGO SAN SEPULCHRO.

* DIED 1458, AGED 86.

He was born at Borgo in Umbria, in 1372; and at the time when he flourished, his works were highly esteemed; though afterwards two of his best performances, which were painted in the Vatican by order of Pope Nicholas V. were taken down by Julius II. to make room for two others which were painted by Raphael, of which the subjects were St. Peter in Prison, and the Miracle of Bolsena.

The Battles of this ancient master have uncommon spirit in the attitudes of his horses, as well as of his figures; each of them have good action, good expression, and a very judicious disposition. Most of his paintings are in Florence, Rome, and Arezzo. One of the most celebrated of his compositions, is a Night-Piece, in which he represents the Emperor Constantine as asleep in his pavilion, attended by his Chamberlain, and a few of his guards; and an Angel appearing to him as in a vision, shewing him that sign under which he should fight and conquer. The light is diffused from the angelic glory, and distributed with the utmost judgment: so that the whole has a fine effect, and every thing preserves the appearance of truth and nature.

He was an author as well as an artist, and wrote several treatises on geometry, and other branches of the mathematics, which are repositied in the library of the Duke of Urbino.

MARC ANTONIO FRANCESCHINI.

DIED 1729, AGED 81.

He was born at Bologna, in 1648, and was a disciple of G. Batista Galli, and from him entered the school of Carlo Cignani.

That master, who soon discerned the talents of his pupil, not only formed his style, but made him his relation by marrying him to a niece of his; he soon became his principal assistant, and by selecting the forms of different models for his use, the arbitrator of his design.

He was employed in embellishing many churches and convents, in his native city Bologna, and in other parts of Italy; and particularly at Modena, he painted the grand hall of the Duke's palace, so much to the satisfaction of that Prince, that he wished to retain him at his court by an

* The authors of the Chronological Tables fix his death in 1443, at the age of 70; but Vasari says he died in 1458, at the age of 86.

offer of a large pension, and such honours as were due to his uncommon merit. But Franceschini preferred his freedom and ease to the greatest acquisitions; and, with polite respect, refused the offer. At Genoa he painted, in the great council-chamber, a design that at once manifested the fertility of his invention, and the grandeur of his ideas; for most of the memorable actions of the Republic were there represented, with a multitude of figures, nobly designed, judiciously grouped and disposed, and correctly drawn. And in the Palazzo Monti, at Bologna, is a small gallery painted by him, of which the colouring is exceeding lovely, though the figures appear to want roundness.

Franceschini, though of the school of Cignani, is original in the suavity of his colour, and the facility of his execution. He is fresh without being cold, and full without being crowded. As he was a machinist, and in Upper Italy what Cortona was in the Lower, symptoms of the mannerist appear in his works. He had the habit of painting his cartoons in chiaroscuro, and by fixing them to the spot where the fresco or the picture was to be placed, to judge of the effect.

He preserved the powers of his mind and his pencil unaltered, at a very advanced age; and when he was even seventy-eight years old, he designed and coloured his pictures with all that fire and spirit for which he had been distinguished in his best time.

BALDASSARE FRANCESCHINI, called VOLTERRANO.

DIED 1689, AGED 68.

He was born at Volterra, in 1621, and derived his first knowledge of the art of painting from Matteo Sorella; but afterwards he became a disciple of Roselli, and successfully imitated the graceful taste of design, as well as the colouring and penciling of that great master. However, having observed somewhat still more engaging in the colouring of Giovanni da San Giovanni, he studied under him for some time, and at last completed his knowledge, by carefully copying the works of Correggio at Parma.

He was employed in a vast number of grand designs for religious houses and chapels; and was allowed to have a fine invention, either for historical or poetical subjects, a sensible and strong expression, and an agreeable manner of colouring.

He also painted portraits in a noble style; and his landscapes were universally admired for the delightful situations which he chose, and the elegance of his figures, which are always introduced with singular judgment and propriety.

FRANCESCHINO.—See CARACCI FRANCESCO.

FRANCESCO FRANCIA.—See RAIBOLINI.

* MARCO ANTONIO FRANCIABIGIO.

DIED 1524, AGED 41.

Franciabigio, or Francia Bigi as Baldinucci, or Francia as Vasari calls him, born 1483, studied for a short time under Albertinelli, but is chiefly known as the competitor and in some works the partner of Andrea del Sarto. Similar in principle, but inferior to him in power, he strove to supply by diligence the defects of nature; with what success, will appear on a comparison of his work in the cloister of the Nunziata at Florence, with those of Andrea in the same place: on its being uncovered by the Monks, before it had received the ultimate finish, the painter, in a fit of shame or rage, gave it some blows with a hammer, nor ever after could be induced to terminate it. He succeeded better in two histories which he inserted among the

frescos of Andrea allo Scalzo, nor appears much inferior. He likewise emulated him at Poggio a Cajano, where he represented the return of M. Tullius from exile, a work, which, though it remained unfinished, shews him to great advantage. F.

FRANCISQUE.—See FRANCESCO MILÉ.

FRANCISCUS FRANCKEN, or FRANCKS, called the Old FRANCK.

DIED 1616, AGED 72.

Very few circumstances relative to this master are handed down by historians who treat of this subject, although his works are as generally known in these kingdoms, as they are in the Netherlands: nor are the dates of his birth, death, or age, thoroughly ascertained; for Mr. Descamps supposes him to be born in 1544, to be admitted into the Society of Painters at Antwerp in 1561, which was at seventeen years of age; and fixes his death in 1666, by which computation Francks must have been 122 years old when he died, which appears utterly improbable; though others fix his birth in 1544, and his death in 1616, aged 72, which seems to be nearest the truth.

This master painted historical subjects taken from the Old or New Testament, and was remarkable for introducing a great number of figures into his compositions, which he had the skill to express very distinctly. He had a fruitful invention, and composed readily; but he wanted grace and elegance in his figures, and was apt to crowd too many histories into one scene. His touch was free, and the colouring of his pictures generally transparent; yet a predominant brown or yellowish tinge appeared over them, which neither looked natural nor agreeable. But, in several of his best performances, the colouring is clear and lively, the design good, the figures tolerably correct, and the whole together very pleasing.

Vandyck often commended the works of this master, and esteemed them worthy of a place in any collections. Many of them are frequently seen at public sales, which render him well known, though several are also to be met with in those places, which are unjustly ascribed to Francks, and are really unworthy of him.

FRANCISCUS FRANCKEN, or FRANCKS, called the Young FRANCK.

DIED 1642, AGED 62.

He was the son of the old Franciscus Francks, born in 1580, and instructed in the art of painting by his father, whose style and manner he imitated in a large and small size; but when he found himself sufficiently skilled to be capable of improvement by travel, he went to Venice, and there perfected his knowledge of colouring, by studying and copying the works of those artists who were most eminent. And it hath seemed surprising that a painter so capable of great things in his profession, should devote his pencil to the representation of carnivals, and other subjects of that kind, preferably to the designing historical subjects of a much higher rank, which might have procured for him abundantly more honour.

However, at his return to Flanders his works were greatly admired and coveted, being superior to those of his father in many respects; his colouring was more clear, his pencil more delicate, his designs had somewhat more of elegance, and his expression was much better. The taste of composition was the same in both, and they seemed to have the same ideas, and the same defects, multiplying too many historical incidents into one subject, and representing a series of actions, rather than one principal action or event. The subjects of both painters were usually taken from

the Old and New Testament, and also from the Roman history (except the subjects of young Francks while he continued in Italy); and it might have been wished that each of them had observed more order and propriety in the disposition of their subjects.

He had a great particularity in touching the white of the eyes of his figures, which appears as if a small lump of unbroken white was touched on, with the point of a fine pencil, and it gives the figures a great deal of spirit. Even that particularity, well attended to, may be a means of determining the hand of this master. It ought to be observed, that from the similarity of names, taste, style, and colouring of the Old and Young Francks, their works are often mistaken, and miscalled, and the work of the one purchased for the work of the other. The most capital performance of this painter, is a scriptural subject in the church of Notre Dame at Antwerp; and an excellent picture, in the small size, is Solomon's Idolatry, in which that King is represented as kneeling before an altar, on which is placed the statue of Jupiter. There is a noble expression in the figure of Solomon, and the drapery of the figure is broad and flowing; the altar is exceedingly enriched with fine bas-relief in the Italian style, and is exquisitely finished; the penciling is neat, the colouring clear and transparent, and the whole picture appears to have been painted on leaf gold.

SEBASTIAN FRANCKS.

He was born at Antwerp, in 1573, and was a disciple of Adam Van Oort, and shewed a strong genius to painting. His general style was landscapes with small figures and cattle, and according to Van Mander, he seems to have been the author of a peculiar style of painting in that way, which was imitated by several subsequent masters, but not with equal success.

He frequently painted historical subjects on copper; and the subject of one of those, which was executed with extraordinary neatness, was the Prophet Elisha insulted by the Children: the outline of his figures in that composition is correct, the attitudes are agreeable, and the draperies loose. He had a peculiar genius to paint battles, and succeeded well in all subjects where horses could be introduced; but his chief merit was seen in his landscapes, as he had a light touch, and an agreeable style of colouring. Two fine pictures of this master's hand are in the cabinet of the Elector Palatine; the one represents the Works of Mercy, and the other is a Conversation.

JOHN BAPTIST FRANCKS.

This painter was born at Antwerp, in 1600, and is supposed to have been the son and disciple of Sebastian Francks. At first he painted in the manner of his father; but having afterwards studied the works of Vandyck and Rubens, he made them his models, and by that means corrected his style, and improved his colouring considerably.

For a long time he painted history; but after finishing several compositions of that kind, he painted easel-pictures, representing the insides of galleries, or grand apartments, furnished with statues, bustos, paintings, and other elegancies; with persons differently employed either in conversation, at play, or with concerts of music. Those subjects he designed extremely well; his colouring was agreeable, and he finished his works with a neat and delicate pencil; but his error was, that he did not judiciously distribute his light and shadow, so as to afford a pleasing repose to the eye of a spectator; but gave the whole too equal a degree of brightness.

His best performance is described by Houbraken, as being truly excellent in its kind. It represents a grand apartment, or cabinet of a curious person, decorated with busts, and other ornamental furniture elegantly disposed; and arranged along the wall, are pictures hung up, which are so admirably finished, that the different taste of those masters whose works are sup-

posed to be there, may at first sight be distinguished by the peculiar design, composition, and colouring. There are only two figures in that apartment, Vandyck and Rubens, who seem to be engaged in playing at tables; and it is exceedingly commended for the striking likeness of those artists, as also for the delicacy of the touch.

BATTISTA FRANCO.

DIED 1561, AGED 63.

He was born at Venice, in 1498; and having learned to draw and design, under the direction of some Venetian artists, till he was twenty years old, he then travelled to Rome; where having examined and considered the works of the most applauded masters, he devoted himself entirely to the style and taste of Michael Angelo Buonaroti; and at last was allowed to be the best of the young designers who frequented the chapel that had been enriched by the compositions of that great painter.

However, although his manner of designing was like that of Buonaroti; and though he imitated him successfully in correctness of outline, and in a strong expression of the muscular parts of the human body; yet, in his colouring, he was so dry, so black, and so hard, that his pictures seemed to have no other merit to recommend them, than the taste of drawing and design, which, in particular parts, appeared very masterly.

LUCAS FRANCOIS, called the Old.

DIED 1643, AGED 69.

He was born at Mechlin, in 1574, and for six years was employed by the Kings of France and Spain; in which kingdoms many excellent paintings of his hand are still preserved and well esteemed. He was equally eminent for history and portrait; and, by his profession, was enabled to live in affluence, and to die possessed of riches, with an established reputation.

LUCAS FRANCOIS, called the Young.

DIED 1654, AGED 48.

He was born at Mechlin, in 1606, and was the son and disciple of Lucas Francois, who instructed him early in the art of painting, and took all possible care to cultivate the promising talents of his son. He made a great progress under the direction of his father; but as soon as he had acquired a competent share of knowledge, he placed himself as a disciple with Gerard Segers, who was at that time in high reputation.

He generally painted in a small size, and finished his works with singular neatness. He also applied himself to portrait-painting with great success, being employed to paint many noble personages of the highest rank; and he had the uncommon satisfaction of gaining their approbation, and what is still more, the friendship and esteem of all his employers. He composed well, and his designs in general shewed felicity of conception, and much correctness, united with a tone of colouring that was clear and natural.

This master was not only estimable for his merit as a painter, but for the valuable qualities and accomplishments he possessed; having an amiable disposition of mind, and a knowledge of all the polite arts, and particularly of music.

SIMON FRANCOIS.

DIED 1671, AGED 65.

He was born at Tours, in 1606, and had no particular master; but obtained the knowledge of

the art of painting by great labour, exerted in copying the works of others, who were confessedly eminent.

He studied for several years in Italy, and returning through Bologna to his own country, he happened to contract an intimacy with Guido, who painted his portrait; and when he arrived at Paris, he had the good fortune to be the first who drew the portrait of the Dauphin, soon after that Prince was born. In that he succeeded so happily, and so much to the satisfaction of the King's Ministers, that he flattered himself it would prove a means of establishing his fortune and reputation; but finding himself undeservedly disappointed, he was so sensibly affected with the treatment he had received, that he retired from the world, to enjoy a life of privacy and quiet.

* INNOCENZIO FRANCUCCI.

DIED , AGED 56.

This artist, chiefly known by the name of Innocenzio da Imola, his birth-place, was one of the establishers of the Bolognese school. He became a disciple of Francia, in 1506, then passed some time with Albertinelli, at Florence; and from the evidence of his works, and the testimony of Vasari, studied much after Fra. Bartolomeo and Andrea del Sarto: for though the main disposition of his altar-pieces be still gothic, he no longer used the ancient gilding, placed the Virgin on high in the centre, and surrounded her with saints, angels, architecture, and back-grounds, skilfully grouped and arranged with novelty and taste. Such is his style in the surprising pictures of the duomo at Faenza, and Prince Ercolani: and in another at Pesaro, the aerial perspective and back-ground remind us of Lionardo da Vinci. He sometimes placed smaller pictures under his altar-pieces, like the Presepio at S. Giacomo of Bologna, which breathes the very spirit of Raffaello; that spirit he seems, indeed, to have aimed at in the greater part of his works, and to have approached it nearer than most of Raffaello's own scholars. He excelled Francia and his fellow-scholar Bagnacavallo in erudition, majesty, and correctness. Subjects of novel combination and fiery fancy he has not produced, nor seem they to have been congenial with that mildness and tranquillity of character which history ascribes to him. F.

** NICCOLÒ FRANGIPANE.

FLOURISHED FROM 1565—1593.

N. Frangipane, supposed to have been a native of Padova, is not mentioned by Ridolfi: his memory certainly deserves to be perpetuated from the singular felicity with which he imitated nature in an 'Assunta' at the Conventuals of Rimini, 1565, and in a S. Francis, though less studied, at the church of S. Bartolommeo of Padova. His talent, however, lay more in facetious subjects, of which still some specimens remain. F.

IL FRARI.—See BIANCHI.

GIOVANNA FRATELLINI.

DIED 1731, AGED 65.

This illustrious female, born at Florence, 1666, may be considered as the scholar of Gabbiani, though she was qualified for the finish she received in his school by the previous instruction of other masters. Giovanna possessed invention for historic painting, but her real excellence consisted in portrait. She executed equally well in oil, in crayons, in miniature, and in enamel. Cosmo III. with his family, and most of the Princesses and Princes of Italy, sat to her. Her own

portrait in the Ducal gallery, painted by herself, is at once an instance of her talent and maternal affection. It represents her in the act of painting *Lorenzo* her only son and pupil, a youth of the greatest promise, but carried off by death in the bloom of life. It is painted in crayons, and equals the best productions of Rosalba.

MARTIN FREMINET.

DIED 1619, AGED 52.

He was born at Paris, in 1567, and was taught the art of painting by his father, who was but an indifferent artist; but he travelled to Italy, and spent fifteen or sixteen years at Rome, Venice, and other cities of note, principally studying the works of Michael Angelo Buonaroti; and it was imagined that he endeavoured to imitate the taste of Parmigiano, in the contours of his figures, and in the airs of his heads. But although he worked after such models, yet his figures, though designed in their manner, are abundantly more heavy, less elegant, and by no means agreeable. The action of the limbs is too violent, and the muscular parts are often so strongly marked, as even to appear under the draperies. The merit of this painter consisted in his invention and design, in his knowledge of anatomy and architecture.

However, he was much employed and esteemed by Henry IV. of France, and Lewis XIII. for whom he executed the principal part of the paintings in the chapel at Fontainebleau, and had the honour of the Order of St. Michael conferred upon him.

DIRK, or THEODORE FRERES.

DIED 1693, AGED 50.

He was born at Enkhuysen, in 1643, and went early to Rome; where he devoted his whole time to study and practice, and acquired an excellent manner of designing the naked.

He studied for several years in Italy, after the antiques, and the most capital paintings at Rome; and, in his own compositions, shewed how strongly he had imbibed the taste of the Roman school. But his principal merit consisted in his drawing and design; having neglected to improve himself as he ought, in the beauty of colouring; though, had his colouring been equal to his taste of design, he would have been surpassed by very few.

Sir Peter Lely had encouraged Freres to visit London, from an expectation that he might have been employed at Windsor; but Freres, soon after his arrival, finding the preference was given to Verrio, returned again to Holland. In one of the palaces of the Prince of Orange, there are several noble pictures of this master; and in Amsterdam, a grand hall is entirely furnished with his works, which, Houbraken says, are much admired, for a free and fine taste of composition, and an elegance of design.

CHARLES ALPHONSE DU FRESNOY.

DIED 1665, AGED 54.

He was born at Paris, in 1611, where he was instructed by Perrier and Simon Vouet. But he did not long adhere to the manner of colouring peculiar to Vouet; for, as soon as he fixed himself at Rome, he made the works of Titian the model for his imitation.

He was more celebrated as a poet than as a painter; and yet no artist could have a more extensive knowledge of the excellencies, refinements, or delicacies of the art, than he was universally allowed to possess; nor could any one have better abilities to direct others how to excel. His precepts are admirable, and demonstrate clearness of judgment, and industry in carefully exploring every path which leads to perfection in the art of painting.

There are but few pictures of his hand mentioned by any writers; and among the number, are four landscapes, in which the figures are painted by Mignart. It is only remarked, that in his style of colouring, he endeavoured to imitate Titian; and in his taste of design, the style of the Caracci.

TOMASO DA SAN FRIANO.—See **TOMASO MANZUOLI.**

PETER FRITS, or FRITZ.

He was born at Delft, but studied at Rome, where he resided for a long time. His imagination was lively and strong; and the subjects which he generally chose to paint, were apparitions, and the wildnesses of fancy, such as the temptations of St. Anthony, as also ships and barks filled with spectres; in which subjects he shewed a very whimsical variety of forms and figures. Sometimes he painted emblematical designs, which were held in good esteem.

In his return from Italy to his own country, he visited several Courts of Europe, where the novelty of his ideas and the singularity of his compositions, rather excited laughter than approbation; and at last he settled at Delft. Yet even in his native city, the injudicious choice of his subjects had no success; and he found but few purchasers, although his work was executed with a great deal of force and spirit.

****FRANCISCO FRUTET.**

FLOURISHED ABOUT 1548.

F. Frutet, of Flemish origin, lived at Sevilla; but the correctness of design, simplicity of composition, dignity of forms, and grandeur of character, which predominate in his works, notwithstanding their Flemish tone of colour, seem to indicate an Italian education.

His principal work, known by the name 'de las Bubas,' is an altar-piece with side wings, in the hospital of SS. Cosmo and Damian at Sevilla: shut, it represents the Madonna with the Infant and St. Bernard in figures larger than life: expanded, it shews Christ on the Cross between the Thieves, the Maries and S. John at his feet; on the inside of the wings you see Christ carrying the Cross, and his Burial: the whole breathes the spirit of Raffaello. F.

PHILIP FRUYTIERS.

This master was born at Antwerp; and although he was at first taught to paint in oil, yet he soon discontinued it, and preferred the painting in water-colours: in which manner he became so excellent, that it was doubted whether any contemporary master equalled him in it, particularly in respect of design. His invention was ready, and he composed his subjects extremely well; the airs of his heads have a considerable degree of grace, his draperies are broad, and the folds are in a good taste.

Rubens shewed a great deal of esteem for the works of Fruytiers, and had the portraits of himself and his family painted by him, in one picture; in which the composition, the attitudes, and the colouring, are worthy of Rubens himself. Weyerman saw this picture, and commends it highly.

***MATTHIAS FUESSLI.**

DIED 1665, AGED 67.

Matthias Fuessli, a native of Zurich, was the pupil of Gotthard Ringgli, but completed his studies in Italy, and chiefly at Venice. His extensive talent was checked by the freaks of an ungovernable fancy, which seldom suffered him to finish his work. His subjects in general were battles, towns pillaged, conflagrations, storms. F.

*JOHN CASPAR FUESSLI.

BORN 1706, DIED 1781.

C. Fuessli, a native of Zurich, travelled to Germany, and became a pupil of Kupetzky. He resided for some time at Rastadt, as painter to that Court. The series of consular portraits which he painted after his return to Zurich, engraved in mezzotinto by Preisler and others, may give an idea of his style and taste. He lived in personal friendship or connexion with the most distinguished characters in literature and art of his time, and among other works, published the lives of the Helvetic painters. He left three sons, Rodolph, settled at Vienna, Henry, in England, and Caspar, who died in the vigour of life, an entomologist of fidelity, discrimination, and taste.

F.

ISAAC FULLER.

DIED 1676.

He was born in England, but he spent several years in France, studying under Perrier as a disciple. His master was much employed in drawing designs after antique statues, which probably afforded Fuller an opportunity of copying them; and gave him also a fondness for expressing the muscular parts with more hardness than he ought in his own compositions, imitating rather the strength than the grace of the originals.

As to his composition of historical subjects, it was but mean; his invention and disposition being indifferent, and his colouring raw and unlike nature; though in portrait-painting he had a bold and masterly pencil.

In the chapel of All Souls College, at Oxford, there is a Resurrection painted by this master, of which several parts are accounted to have some degree of merit; and in Wadham College, in the same University, is an historical picture, which by many is esteemed a good performance.

**G. ANTONIO FUMIANI.

DIED 1710, AGED 67.

G. A. Fumiani, a Venetian, drew solid principles of design and composition from the school of Bologna, and from Paolo, propriety and splendor of ornament: advantages which would have secured to him less ambiguous praise had they been assisted by warmer tints, more equipoise of chiaroscuro and animated action. His master-piece is the dispute of Christ with the Doctors, at the 'Carità.'

F.

**LODOVICO FUMICELLI.

EMPLOYED 1536.

Whether L. Fumicelli of Trevigi were a pupil of Tiziano or not, is less certain than that he was one of the best and most remembered imitators of the father of colour. His great altarpiece in the church of S. Agostino at Padova speaks a master's hand, in style and colour; and the art regrets that he turned his mind from the pencil to fortification.

F.

**BERNARDINO FUNGAI.

LIVED 1512.

The few works preserved of this Siennese artist, prove that he was still more dry than correct. Lanzi mentions two, one 'a Fonte Giusta,' the other 'al Carmine,' at Siena, with date of 1512.

F.

FRANCESCO FURINI.

DIED 1646, AGED 42.

This painter was born at Florence, in 1604, and received his first instruction from his father Filippo, called Sciameroni; a painter of no contemptible talents; but he was farther improved by Passignano and Roselli, till at last he went to Rome. While he continued there, he pursued his studies with such diligence, that he acquired a fine taste of design, and associated with that eminent artist Giovanni di San Giovanni. He was particularly fond of designing naked figures, as in those he shewed the utmost delicacy; and he principally chose to paint those subjects in which they could be introduced with elegance and propriety; such as Adam and Eve, Lot and his Daughters, Noah's Drunkenness, and such like; or similar subjects from poetical history, as the Death of Adonis, Diana and her Nymphs bathing, the Judgment of Paris, &c.

His works were excessively praised, and allowed to possess abundance of grace in the contours of his figures, as well as in the airs of his heads. Many of his paintings are in Florence, which are deemed to add honour to the valuable collections of the Nobility of that city.

JOHN FYTT.

He was born at Antwerp, about the year 1625, and was an excellent painter of all kinds of animals; to which he gave a natural, a bold, and elegant expression. He studied nature incessantly, and imitated her with the utmost truth and exactness. His colouring is strong, and his touch firm; and in all the pictures of this master we see a wonderful freedom of hand, and a manner of penciling peculiar to himself, which easily distinguishes the works of Fytt from those of any other master.

He was one of the best artists of his time, and frequently painted in conjunction with Rubens and Jordaens; and whatever subject he chose to represent, in the style which he adopted, was always designed and finished in a masterly manner. His general subjects were, live and dead game, wild boars, hares, dogs, fruits, flowers, and birds, particularly partridges; which he described with surprising truth, nature, and strength.

He likewise imitated successfully the bas-reliefs on vases of marble or porphyry; and gave uncommon freshness to his fruits and flowers; and in objects of the animal kind, he described even the hairs of the animals, and the plumage of his fowl, with wonderful spirit, exactness, and freedom of pencil.

G.

BARENT GAAL.

He was born at Haerlem, about the year 1650, in which city he was placed as a disciple with Philip Wouwermans; and by carefully studying the works of his master, as well as by diligently practising his precepts, he became a painter of considerable distinction.

He had a good manner of penciling; he understood the principles of perspective; and managed his lights and shadows in all his compositions with great judgment. His figures and

cattle are generally well designed and well disposed, and are also tolerably correct; though, as he designed his figures after nature, and after mean models, they usually want grace and elegance. There is much freedom in his trees, and many of his pictures are touched with spirit, the skies clear and pleasant, and his grounds well broken.

He associated in his work with Isaac Koene, the landscape-painter, for whom he always inserted the figures; and although he cannot be accounted an artist of the first class, yet have his works a great deal of merit, and are every where well regarded.

ANTONIO DOMENICO GABBIANI.

DIED 1726, AGED 74.

A. D. Gabbiani, born at Florence, 1652, was successively the pupil of Subtermans and Vincenzo Dandini, studied under Ciro Ferri at Rome, and after the best colourists at Venice. He was a ready and correct designer. His colour, though sometimes languid, is generally true, juicy, and well united in the flesh-tints. The greatest flaw of his style lies in the choice, the hues, and the execution of his draperies. He excels in 'pretty' subjects; his Gambols of Genii and Children in the palace Pitti, and elsewhere, are little inferior to those of Baciccio. His greatest and most famed work in fresco, is the vast cupola of Cestello, which was not wholly terminated. His altar-pieces are unequal: the best is that of S. Filippo in the church of the fathers Dell' Oratorio. In easel-pictures he holds his place even in princely galleries. F.

**MARGHERITA GABASSI.

FLOURISHED 17—.

Of this Modenese artist we only can tell that she excelled and pleased in facetious subjects. F.

WILLIAM GABRON.

He was born at Antwerp, where he learned the rudiments of the art; but his principal instruction and-improvement he received in Italy, particularly at Rome, in which city he resided for a considerable number of years.

He was much admired for his delicate imitation of those objects which he painted after nature; such as gold and silver vases, cups, and dishes, china and porcelain ware, fruits, flowers, and insects; and those subjects he expressed with so great truth, as to afford the eye a very pleasing deception.

GADDO GADDI.

DIED 1312, AGED 73.

He was born at Florence, in 1239, and was one of the first painters who imitated Cimabue, or designed in the Grecian taste; being also an expert artist in works of Mosaic. He designed better than all the other painters of his time; and performed several great works at Rome and other parts of Italy, but particularly in Mosaic.

TADDEO GADDI.

DIED 1350, AGED 50.

He was born at Florence, in 1300, and instructed in the art by his father Gaddo; but he was afterwards a disciple of Giotto. He had a good genius, which he strengthened by great application; and acquired such a manner of colouring, as rendered him very much superior to his master. His figures were lively, and his expression highly commendable, considering the early

age in which he painted ; his invention was ingenious, and his designs were executed with great freedom and ease.

The most memorable picture of this ancient artist, is the Passion of our Saviour, which is preserved in the church of the Holy Ghost, at Arezzo.

AGNOLO GADDI.

† DIED 1387, AGED 64.

He was the son and disciple of Taddeo, born at Florence, in 1323 ; and received his first instructions from his father, though he afterwards was assisted in his studies by Giotto. His manner of painting was like that of his father ; but he was particularly solicitous to express the passions with propriety.

ALEXANDER VAN GAELEN.

DIED 1728, AGED 58.

This painter was born in 1670, and learned the art of painting under the direction of John Van Huchtenburg, who, besides his profession as a painter, was also a considerable picture-merchant ; and Van Gaelen, before those pictures were exposed to sale, exerted himself in copying such of them as were of the best class, and of greatest value. Yet he did not content himself with observing their imitations of nature, but studied nature itself, in other countries as well as his own. His taste of composition and design was formed from the works of the many eminent artists which he had studied ; and he obtained so great a freedom of hand, and such correctness of outline, that his pictures rose into very high esteem. His subjects were usually representations of the chase ; huntings of the fox, the stag, or the wild boar ; and his animals were extremely commended for their action and spirit.

The Elector of Cologne employed him for a long time ; and he also visited London, where his paintings procured him many marks of favour, as his merit seemed to be very well known in England. While he continued in that kingdom, he was appointed to represent in a picture, Queen Anne drawn in a coach by eight horses, attended by her guards ; and that subject he executed with so great success, that it contributed to the advancement of his fortune and his reputation. He also was engaged by an English nobleman to paint three battle-pieces, representing engagements between King Charles I. and Oliver Cromwell, and a very large design of the decisive battle at the Boyne, between the armies of King William III. and James II.

SCIPIO DA GAETA.—See PULZONE.

† There appears to be a remarkable inaccuracy in the Historical Tables published by Mr. Harms, in regard to Taddeo and Agnolo Gaddi ; for, although Agnolo is incontestably the son of Taddeo, yet the years of their birth and their death are precisely the same in those Chronological Tables.

Table II. Taddeo Gaddi, born in 1300, died in 1350.

Table II. Agnolo Gaddi, born in 1300, died in 1350.

Whereas Agnolo died in 1387, and was born in 1323.

De Piles is also guilty of the same error ; for he sets down the year of Agnolo's death in 1350, and his birth in 1300 ; which dates only agree with the father Taddeo, and cannot possibly agree with the true dates of the son.

— GAINSBOROUGH †.

DIED 1788, AGED 61.

He was born in 1727, and very early discovered a propensity to painting. Nature was his teacher, and the woods of Suffolk his academy. Here he would pass in solitude his mornings, in making a sketch of an antiquated tree, a marshy brook, a few cattle, a shepherd and his flock, or any other accidental objects that were presented. From delineation he got to colouring; and after painting several landscapes from the age of ten to twelve, he quitted Sudbury (his native place), and came to London, where he commenced portrait-painter. His portraits will pass to futurity with a reputation equal to that which follows the pictures of Vandyck; and his landscapes will establish his name on the record of the fine arts with honours such as never before attended a native of this isle. These subjects he painted with a faithful adherence to nature; and it is to be noticed, that they are more in approach to the landscapes of Rubens than to those of any other master. At the same time we must remark, his trees, fore-ground, and figures, have more force and spirit: and we may add, the brilliancy of Claude, and the simplicity of Rusdael, appear combined in Mr. Gainsborough's romantic scenes. While we lament him as an artist, let us not pass over those virtues which were an honour to human nature; that generous heart, whose strongest propensities were to relieve the genuine claims of poverty. If he selected, for the exercise of his pencil, an infant from a cottage, all the tenants of the humble roof generally participated in the profits of the picture; and some of them frequently found in his habitation a permanent abode. His liberality was not confined to this alone: needy relatives and unfortunate friends were further incumbrances on a spirit that could not deny; and owing to this generosity of temper, that affluence was not left to his family which so much merit might promise, and such real worth deserve.

GALLANINO.—See ALLOISI.

HIPOLITO GALANTINI called CAPPUCCINO, and PRETE GENOESE.

DIED 1706, AGED 79.

This artist was born at Genoa, in 1627, and was instructed in the art of painting in miniature by Stefaneschi; in which style he became very eminent, and shewed an equal degree of merit in his larger compositions. He was called Cappuccino, from his having entered into orders among the Capuchins at Florence; and by undertaking that profession, he was obliged to travel into Asia as a missionary, and on that account is called Prete Genoese.

At his return to Europe, happening to pass through Paris, he was known to be a famous miniature-painter, and introduced to the King of France, who requested Hipolito to paint several pictures for him; and from that monarch he received many extraordinary marks of favour, as from the public he received a general approbation. He had a wonderful patience and application, and was remarkable for correctness and elegance; his style was agreeable, his colouring very delicate, and his expression exact, and full of life.

† Neither the limits nor the design of this work permitted the insertion of the prolix extract tacked to this life, by the writer of the former Supplement. The discourses of Reynolds are, or ought to be, in the hands of every student or dilettante of this country. Of the account itself not a word has been altered, though it be scarcely 'on this side of idolatry.' Posterity will decide whether the name of Gainsborough deserve to be ranked with those of Vandyck, Rubens, and Claude, in portrait and in landscape. F.

In the Duke's palace at Florence, there is an admirable picture by this master, in which the figures are only at half-length, but as large as life. The subject is the Payment of the Tribute-Money; it is accounted one of the most capital performances of Galantini, and is executed with uncommon freedom and neatness of pencil. The colouring is lively, true, and has great force; and although the tints are bright and clear, yet the whole has abundance of harmony. The design is in a fine taste; the heads, especially those of the old men, are excellent; the shadows have all the force of Valentino, without the blackness, and the head of one figure of a boy seems real nature.

** GALASSO GALASSI.

FROM 1404 TO 1450.

Galasso Galassi a Ferrarese, much employed, and of whose works still something survives at Bologna, cannot be referred to any certain school or master. The character which he gave to his heads, the finished penciling of beard and hair, the smallness of the hands and separation of the fingers, were novel and peculiar to himself: a Nunziata preserved of him in the Museum Malvezzi at Bologna, though barbarously designed, has with a high finish much suavity of colour. But his most admired work, a fresco representing the Obsequies of the Madonna, painted by order of the Cardinal Legate Bessarione at S. Maria del Monte, 1450, exists no more.

F.

FILIPPO MARIA GALETTI.

DIED 1742, AGED 78.

He was an ecclesiastic of the order of Theatines, born in 1664, and was a disciple of Ciro Ferri. He became excellent in those branches of the art which he usually practised, and painted a great number of easel-pictures and portraits through every part of Italy, but particularly in Florence, where he was employed by the Grand Duke, and gained universal commendation for the neatness of his finishing, and the beauty of his colour.

** FEDE GALIZIA.

LIVED 1591.

Fede Galizia, the daughter of Annunzio, a native of Trent, settled at Milanò, and celebrated for miniature, with the precision and finish which she probably had from her father, united in the touch and style of her figures and back-grounds, the Bolognese manner that preceded the Caracci.

F.

FERDINANDO GALLI, surnamed BIBIENA.

DIED 1741, AGED 84.

Of this numerous family of artists, all from their native place surnamed Bibiena, Ferdinando, the son of G. Maria Galli, was the most celebrated. He was the pupil of C. Cignani, by whose advice he chiefly devoted himself to architecture. His ingenuity and works gave a new form to theatres and scenic decoration, and improved their mechanism. He passed much of his life in the service of the Duke of Parma, much at Milano, and at the Court of Charles VI. at Vienna, more as an architect than painter. He was, however, not only an admirable scene-painter; his perspectives for palaces and temples equally surprise by truth, grandeur of disposition, and powerful effects of chiaroscuro. Francesco, his eldest brother, though not in depth, was equal to him in prompt and vast conception, and equally courted by the great; the figures in his brother's pictures are generally painted by him.

F.

****PIETRO GALLINARI.**

DIED 1664.

This Bolognese scholar of Guido Reni, was, from the master's predilection, commonly called 'Pietro del Signor Guido.' His first pictures often retouched by Guido are in high estimation, nor are those less prized which he painted for the court, and in several churches of Guastalla. An artist of great promise, but he died young, and not without suspicion of poison. F.

****JUAN GALVAN.**

B. 1598, † 1658.

J. Galvan, of a distinguished family at Lucena in Arragon, received the rudiments of art at Saragossa. He went to Italy, and distinguished himself in fresco and oil-painting. His best and most important performance, full of truth and nature, the Birth of the Saviour, is in the cathedral of Lucena. He was of a solitary turn, and never worked in the presence of another. F.

****LATTANZIO GAMBARA.**

LIVED 1568.

L. Gambara of Brescia, the pupil, companion, and on the authority of Ridolfi, the son-in-law of Romanino †, with a spirit equal to his master, was more learned and less irregular: by early attendance in the academy of the Campi at Cremona, he had learned to unite with Venetian tints the prerogatives of exterior schools. His style, though less shaded and less vigorous, resembles that of Pordenone. Like him too he practised chiefly in frescos, which still exist at Venice, its state, and beyond it. The cloister of St. Euphemia at Brescia preserves perhaps his most accomplished work; a series of certain scriptural and evangelic subjects, which the eye is not easily satiated in contemplating: the dexterity and ease with which he foreshortened his figures in a space too scanty to admit of upright ones, would have made every other attitude appear to less advantage. His copious compositions in the dome of Parma, please at the side of Corregio. In his oil-pictures at S. Benedetto of Mantova, he was not always equally happy. This great artist lived only thirty-two years, and left in Giovita Bresciano, (sometimes called 'il Brescianino') an excellent scholar, especially in fresco. F.

GIOSEFFO GAMBARINI.

DIED 1725, AGED 46.

Giuseppe Gambarini, a Bolognese, born 1679, passed from the school of Lorenzo Passinelli to that of Cesare Gennari, whose design and tints he followed. Want of dignity in the forms consigns him to obscurity as a painter of serious history, but by pictures of Flemish taste, women at work, schools of children, groups of beggars, and other popular subjects, well imitated from life, he gained opulence and a name. F.

****GIORGIO GANDINI.**

B. † 1538.

G. Gandini, surnamed 'del grano,' was of Parma, and if we believe Orlandi, not merely one of

† Vasari, in opposition to every other authority, probably by a lapse of memory, makes him the son-in-law of Bonvicino. F.

Corregio's school, but a pupil whose works the master himself retouched. The principal picture in S. Michele, erroneously ascribed to Lelio Orsi, is claimed for him by P. Zapata; a performance, though in parts capriciously conceived, of an 'impasto,' a relief, a sweetness of colour and pencil, to confer honour on the best of that school. The esteem in which he was held by his fellow-citizens may be guessed at from the commission which they unanimously conferred on him after the decease of Corregio, to paint the Tribune of the Duomo. Death prevented him too, and the commission fell to a third, to Girolamo Mazzuola, though not yet ripe for an enterprise of such magnitude. F.

JAMES GANDY.

DIED 1689, AGED 70.

This painter, although he was a very able artist, is but little known. He was born in the year 1619, and instructed by Vandyck; and his works are a sufficient proof of the signal improvement he received from the precepts and example of that great master.

The cause of his being so totally unknown was, his being brought into Ireland by the old Duke of Ormond, and retained in his service. And as Ireland was at that time in a very unsettled condition, the merit and the memory of this master would have been entirely unnoticed, if some of his performances, which still subsist, had not preserved him from oblivion. There are at this time in Ireland many portraits, painted by him, of noblemen and persons of fortune, which are very little inferior to Vandyck, either for expression, colouring, or dignity; and several of his copies after Vandyck, which were in the Ormond collection at Kilkenny, were sold for original paintings of Vandyck.

LORENZO GARBIERI.

DIED 1654, AGED 64.

He was born at Bologna, in 1590, where he was placed as a disciple in the academy of Ludovico Caracci, whose taste of design he very studiously endeavoured to imitate. But he was of a grave and melancholy disposition, which always influenced him to choose those kind of subjects that gave the mind of the spectator a similar turn; such as pestilences, martyrdoms, &c. However, he had with a bold manner of designing great energy of colour; nor were his figures without a degree of grace, whenever his subject required it. The principal works of this master are at St. Michael in Bosco, and St. Antonio at Milano, where three pictures of his have been mistaken for the works of the Caracci.

RAFAELLINO DEL GARBO.

DIED 1534, AGED 58.

He was born at Florence, in 1476, and learned the principles of design from Filippo Lippi. He gave such proofs of genius in his early attempts, that there was the highest expectation of his being eminent in a more advanced age; for his designs were executed with unusual freedom and spirit, and he soon appeared superior to his instructor. In his best time, he painted the subject of the Resurrection of Christ, which was greatly admired; the figures were well designed, the characters of the soldiers judiciously marked, the airs of the heads were graceful, and the whole composition was full of spirit; but he afterwards altered so much for the worse, that all his latter productions were the objects of contempt and ridicule; nor did they seem the work of the same master.

In his best time his pictures were highly laboured, and the tint of his colouring in fresco, as

well as in oil, was soft and pleasant; but, before his death, he lost all the reputation which he had deservedly obtained by his more early performances, and he died in poverty and disesteem.

**** DOMENICO GARGIUOLI.**

B. 1612, † 1679.

D. Gargiuoli, commonly called Micco Spadaro, of Naples, a character as fierce as pliant, ranks next to Salvator Rosa, among the pupils of Falcone: he was master of landscape, and, as a figurist in large, claims no contemptible place, as appears from his pictures at the Certosa and various Neapolitan churches. But the most singular of his talents was the numerous composition of small proportioned figures, in which he rivals Cerquozzi himself: the perspectives of Viviano Codagora, his sworn brother, receive an exclusive lustre from his figures. F.

BENVENUTO GAROFALO.—See TISI.

LUDOVICO GARZI.

DIED 1721, AGED 81.

He was born at Rome †, in 1640, and was a disciple of Andrea Sacchi; and in particular parts of his art possessed a great deal of the merit of his master. The airs of his heads had grace and elegance, not inferior to those of Carlo Maratti, to whom he was a contemporary; and he was very deservedly placed in competition with that esteemed master, as the style and taste of Garzi was so very similar to that of Carlo, that the works of the former are easily mistaken for those of the latter.

Ludovico designed correctly, and for invention and colouring might be compared with any master. His figures are finely turned, his draperies are natural and elegantly cast, and his groups of boys and angels are singularly excellent.

MARIO GARZI.

He was the son and disciple of Ludovico, born also at Rome, and became an extraordinary good painter. His style in composition and design was entirely in imitation of his father; and in his manner of colouring and handling there appeared a strong resemblance.

He died before his father.

**** BERNARDO GATTI.**

DIED 1575.

Bernardo Gatti, from his father's profession called Sojaro, was a native of Cremona, by the authority of Campi and Lapi, two contemporary writers; others make him a Vercellese, and that very 'Bernardo da Vercelli,' who, according to Vasari, painted at Piacenza, after Pordenone; a third opinion holds that he was of Pavia, founded on the following inscription in the cupola of its cathedral, 'Bernardinus Gatti Papiensis, 1553: it is however most probable that he was of

† The authors of the *Abrégé de la Vie des Peintres* say he was born in 1638, at Pistoia, and went to Rome when he was fifteen years of age; but other writers affirm that he was born at Rome in 1640, and was distinguished by the name of Ludovico Garzi Romano, as Julio Romano had been in the time of Raphael. These authors are also guilty of another small mistake, in saying he was born in 1638, and was 81 when he died in 1721, whereas from those dates he must have been 83; and to make the dates truly coincide with his age, they must be as above, born in 1640, died 1721, aged 81.

Cremona, because Lapi and Campi remained uncontradicted, whilst he was yet fresh in the memory of all, because performances of every period of his life are accumulated at Cremona, where he attained to old age, died, and left his family-inheritance and descendants.

However undecided this point, all admit him as the legitimate scholar of Correggio, to whose maxims no pupil of that master ever more closely or more successfully adhered, better emulated his physiognomic refinements, or so genially inspired his virgins and his infants with innocence, naïveté, and grace. His *Pietà*, at the Maddalena of Parma; his *Repose in Egypt*, at S. Sigismondo of Cremona; and the *Presepio* in the town itself, shew how Correggio could be imitated without being copied. Though he loved lucid and whitish back-grounds, and suavity be the characteristic of his colour, his forms are boldly relieved and uniformly finished. F.

**GERVASIO GATTI.

DATES OF HIS WORKS FROM 1578 TO 1631.

This celebrated nephew of Bernardino was trained up by his uncle to the studies which he himself had followed: the effect is evident in the S. Sebastian, placed 1578 at St. Agata of Cremona; a picture which seems designed from the antique, and coloured by Correggio, whilst in the Martyrdom of St. Cecilia, at S. Pietro, of the same city, the impasto and finish of Bernardino is imitated to a degree of illusion which might tempt us to consider it as his work, did we not read on it the name of Gervasio, and the date 1601.

Gervasio was not, however, always equally refined; he sometimes deviates into manner and physiognomic monotony, contracted, perhaps, from the habit of painting portraits, in which he excelled.

The painter of a *Crucifix* at Piacenza, with the inscription *Uriel de Gattis dictus Sojarius*, 1601, was perhaps his brother. F.

**CAMILLO GAVASSETTI.

DIED YOUNG, 1628.

The merit of C. Gavassetti, a Modenese, was greater than his fame; he is chiefly known at Piacenza, and better than at Modena and Parma or elsewhere. His work at the parsonage of S. Antonino, is one of the most distinguished frescos at Piacenza, and drew praise from Guercino: the whole is grand, spirited, select, harmonious, and each part corresponds with the whole, some violence of attitude, or some figure less studied, here and there, excepted. More eager to dispatch than to finish, he is reported to have opposed the different conduct of Tiarini, who, on that account, was preferred to him in works of importance at Parma; though at S. Maria di Campagna at Piacenza, where both painted in competition, Gavassetti appears equal to Tiarini and the rest of his numerous and able rivals. F.

HENDRICK GAUD.

DIED 1639, AGED 69.

He was born at Utrecht, in 1570, of an illustrious family; and resided at Rome when Elsheimer followed his profession in that city. He contracted a most intimate friendship with that excellent artist; studied his manner of penciling, designing, and colouring; and made the works of Elsheimer models for his own imitation. He pre-engaged all the pictures that his friend and favourite could finish, and even paid liberally for them beforehand, by which means he found himself in possession of a most desirable treasure.

Those pictures which Gaud himself painted were neatly and delicately touched, in colour

and pencil resembling Elsheimer ; but they were in no degree equal to the paintings of that admirable master, nor would they admit of even being compared with them. He practised engraving as well as painting, and made several prints after the pictures of Elsheimer, which are well known to the curious, and are to be met with in most collections of prints.

GAUDENTIO.—See FERRARI.

GIOVANNI BATTISTA GAULI, called BACCICI.

DIED 1709, AGED 70.

He was born at Genoa, in 1639, where he was instructed in design and colouring. But, under the protection of the Genoese envoy, in whose train he was compassionately taken to Rome, he was accidentally made known to Bernini, and Mario Nuzzi, da Fiori ; who not only directed him in obtaining a better knowledge in his art, but promoted him by their recommendation, and laid the foundation of that fortune and reputation at which he afterwards arrived.

He became excellent in portrait-painting, though his genius and talents were much better adapted to history ; but he was so eagerly solicited to paint portraits, that he finished an extraordinary number of those subjects, among which were the portraits of five Popes, and all the Cardinals of his time.

His invention was good ; his tone of colour lively and agreeable ; and his touch was spirited. He understood the art of foreshortening his figures to a wonderful degree ; and gave them such force, that they seem to come forth from the ceilings which he painted. Those works which he finished in the angles of the dome of St. Agnes, in the Palazzo Navona, had such strength of colour, that they made the colouring of *Ciro Ferri* look feeble ; and it is reported that the death of that great artist was occasioned through chagrin, on seeing the effect of Gauli's performances so far superior to his own. However, although he had great merit in many parts of his art, it must be confessed that he sometimes is incorrect and heavy, and his draperies have too much of a manner in their folds.

JOHN VAN GEEL.

This master painted in the manner of *Metzu*, and with so great exactness, that the work of the one frequently passes for the work of the other. *Houbraken* describes a picture of Van Geel, in which he has represented a woman sitting with a child in her lap. The figures in that design are very judiciously disposed ; and the drapery, which is of yellow satin, falls in easy, natural folds ; it is painted with a thin, delicate colour ; and the touch is light, neat, and spirited. The picture is in every respect so like *Metzu*, that it is generally taken for his work.

There are also sea-ports, on which the name of John Van Geel is inscribed, which are coloured with a great character of nature and truth, being also excellently designed, well penciled, and very transparent. The figures are introduced with propriety and judgment ; they are in general neatly handled, but sometimes the figures appear rather too large for perspective proportion ; but the whole together is pleasing and masterly. Yet, whether these are by the hand of that Van Geel who imitated *Metzu*, or by another artist of the same name, is not positively determined by the writers on this subject.

ARENT, or ARNOLD DE GELDER.

DIED 1727, AGED 82.

He was born at Dort, in 1645, and learned design in the school of Samuel Van Hoogstraten ;

but afterwards he went to Amsterdam, and became a disciple of Rembrandt, under whom he made so great a proficiency, that he approached near to the merit of that famous artist. Nor is it any way surprising, that in his colouring, handling, and freedom of pencil, he should so exactly imitate his master, since he resembled him as strongly as possible in his manner of thinking. And although many of Rembrandt's disciples quitted his style, in some time after they had quitted his school; yet it is observed of De Gelder, that he constantly adhered to it as long as he lived. He spent two years under the direction of Rembrandt; but he accomplished himself in his art, by a curious and attentive study of nature.

In imitation of his master, he also had a repository of such objects of still life as he might at any time have occasion to paint; as armour, fire-arms, spears, and old draperies; and the walls of his room were covered with stuffs, silks, or ensigns, tattered and whole; from which antique stores he dressed his figures, and furnished the back-grounds of his pictures. When he represented fringes, or embroideries, he frequently laid on a mass of colour, and only broke it into the form he designed with the stick of his pencil, which generally produced a bold and good effect, if the work was viewed at a proper distance.

Among his principal works are mentioned the last scene of David's life, when Bathsheba requests him to make Solomon his successor; and Jacob the Patriarch blessing his Children. His last work was the Sufferings of Christ, in twenty-two pieces, which Houbraken commends for having a true and strong expression, a surprising variety of figures, and an excellent *chiaroscuro*.

GUALDORP GORTZIUS, called GELDORP.

DIED 1618, AGED 65.

This painter was born at Louvain, in Brabant, in 1553; and finding no sufficient masters in his own city, he went to Antwerp, to seek out others better qualified to instruct him in the art of painting; and placed himself under the direction of Franciscus Franks. But that master dying in a short time after, Geldorp became the disciple of Francis Pourbus.

His principal employment was to paint portraits, in which style he received great encouragement, and was reckoned among the good artists of his time; yet Sandrart says, he was not capable of drawing a whole figure, nor was he expert in designing the hands or the extremities with correctness or elegance; but, in the execution of both, was assisted by other painters.

However, Descamps and other writers affirm, that he composed historical subjects with some degree of credit, and also heads, which had a great deal of merit. At Cologne there is a Danaë of his design, which is much praised; and two heads, one of Christ, and the other of the Virgin, which by some connoisseurs have been esteemed little inferior to Guido.

Certainly one might be induced to believe, there must have been two different painters of that name; as the merit ascribed to the paintings of Gortzius, by writers who had seen them, and were competent judges, seems to be incompatible with the character given to Geldorp by Sandrart, and by De Piles, who for the most part translates Sandrart.

CLAUDE GELÉE, called CLAUDE LORRAINE.

DIED * 1682, AGED 82.

This admirable, I had almost said inimitable painter, was born at Lorraine, in 1600, and served an apprenticeship to the trade of a pastry-cook. In the early part of his life he shewed no

* De Piles says he died in 1678, but all other authors affix his death in 1682.

symptoms of that astonishing genius, which in his more advanced years shone out, in works that are beheld with admiration by all the world. He was very little indebted to any master for instruction, except Agostino Tassi, who had been a disciple of Paul Bril, and with great labour taught Claude some of the rules of perspective, and the method of preparing his colours. But although at first he could with difficulty be taught to comprehend the rudiments of the art, yet, when he began to have some tolerable conception of them, and to profit by his application, his mind seemed proportionably to expand; his ideas improved; his imagination became more lively; and with wonderful eagerness he applied himself to his studies.

He exerted his utmost industry to explore the true principles of painting, by an incessant examination of nature, that genuine source of excellence; for which purpose, he made his studies in the open fields, where he very frequently continued from sun-rise, till the dusk of the evening compelled him to withdraw himself from his contemplations. It was his custom to sketch whatever he thought beautiful or striking; and every curious tinge of light, on all kinds of objects, he marked in his sketches with a similar colour; from which he perfected his landscapes with such a look of real nature, and gave them such an appearance of truth, as proved superior to any artist that ever painted in that style.

The beauties of his paintings are derived from nature herself, which he examined with uncommon assiduity; and Sandrart relates, that Claude used to explain to him, as they walked through the fields, the causes of the different appearances of the same prospect at different hours of the day, from the reflections or refractions of light, from dews or vapours, in the evening or morning, with all the precision of a philosopher.

He worked on his pictures with great care, endeavouring to bring them to perfection, by touching them frequently over again; and if any performance did not answer his idea, it was customary with him to alter, to deface, and repaint it again several times over, till it corresponded with that image pictured in his mind. But, whatever struck his imagination, while he observed nature abroad, it was so strongly impressed on his memory, that, on his return to work, he never failed to make the happiest use of it.

His skies are warm, and full of lustre, and every object is properly illumined. His distances are admirable, and in every part a delightful union and harmony not only excite our applause, but our admiration. His invention is pleasing, his colouring delicate, and his tints have such an agreeable sweetness and variety, as to have been but imperfectly imitated by the best subsequent artists, but were never equalled. He frequently gave an uncommon tenderness to his finished trees, by glazing; and in his large compositions which he painted in fresco, he was so exact, that the distinct species of every tree might readily be distinguished. Among several of his performances in that manner of painting, one was on the four walls of a magnificent salon at Rome, belonging to a nobleman named Mutius, the height of the walls being very considerable.

On the first side he represented the vestiges of an ancient palace, bounded by a deep grove of trees, incomparably expressed as to the forms, stems, barks, branchings, and foliage; the proportional grandeur of those trees, as well as the length of the grove, were perspectivevely and beautifully set off by the shrubs and plants with which his ground was diversified; and the eye was pleasingly conducted to the second wall, which seemed, by an artful contrivance and disposition, to be only a continuation of the same scene, the same elevation of the horizontal line being observed through the whole work. On the second side, he shewed an extensive plain interspersed with mountains and falls of water, as also with a variety of trees, plants, travellers, and animals; and this part of the composition was likewise connected with the third wall. In

that, the lengthened prospect shewed a sea-port at the foot of some high hills, with a view of the ocean, and vessels labouring amongst the waves, which appeared in violent agitation; and on the fourth wall were represented caverns among rude rocks, ruins of buildings, and fragments of antique statues; the composition, though divided into so many parts, constituting in the whole but one entire connected prospect. But, as to the beauty, truth, and variety of the work, the power of language cannot sufficiently represent them.

As to his figures, if he painted them himself, they are very indifferent; though Sandrart assures us, that he spent a great deal of time and labour in practising to design them; that he drew for some years in the academy at Rome, after living models, as well as after statues; and that he took much more pains in endeavouring to form his hand to draw figures correctly, than to perfect himself in landscape, in which he was confessedly superior to all. And he was so conscious of his deficiency in figures, that he usually engaged other artists who were eminent to paint them for him; of which number were Courtois, and Philipppo Laura.

His pictures are now very rare, especially such as are undamaged; and those are at this time so valued, that no price, however great, is thought to be superior to their merit.

In order to avoid a repetition of the same subject, and also to detect such copies of his works as might be injurious to his fame by being sold for originals, it was his custom to draw (in a paper book prepared for his purpose) the designs of all those pictures which were transmitted to different countries; and on the back of the drawings he wrote the name of the person who had been the purchaser. That book, which he titled *Libro di Verita*, is now in the possession of the Duke of Devonshire.

JACOB GELLIG.

He was born at Utrecht, about the year 1636, where he learned design and colouring; but he studied after nature entirely. The subjects which he chose to paint were those kinds of fish peculiar to rivers; as such objects were most frequently seen and sold at Utrecht.

As he never painted by the strength of imagination or memory, but always copied every object as it was placed before him, his imitations were proportionably exact; and he designed them with a great deal of truth, and gave them the colour of nature. However, he had no great elegance in the disposition, nor had he any remarkable transparence in the colouring of his objects; though in other respects he had merit, and a free, firm manner of penciling. On the irruption of the French into Holland in 1672, he found so small a demand for his pictures, that he applied himself entirely to the painting of portraits.

VINCENTIO DI ST. GEMIGNANO, called VINCENTINO.

DIED 1530, AGED 40.

He was born at San Gemignano, in the territory of Tuscany, in 1490; but he became a disciple of Raphael, and successfully imitated the style of that inimitable artist in his taste of design and composition, as well as in his colouring. He was employed by his master in many of the works in the Vatican. Several of his own compositions, which he painted in Rome, were designed in the manner of Raphael, and delicately coloured; yet, when he quitted Rome in 1527, at the plundering of that city, and returned to Tuscany, he did not perform any thing worthy of that reputation which he had acquired at Rome, under the guidance of Raphael.

GIACINTO GEMIGNANO, or GIMIGNANI.

DIED 1681, AGED 70.

He was born at Pistoia, in 1611, but travelled to Rome, and placed himself as a disciple with Pietro da Cortona; under whom he proved an historical painter of singular merit. He continued at Rome for some years, and finished several fine compositions for the churches and convents; by which he gained an established credit, and then returned to his native city.

LUIGI GEMIGNANO, or GIMIGNANI.

DIED 1697, AGED 45.

He was the son and disciple of Giacinto, born at Pistoia, in 1652; but he perfected his studies at Rome, where he also followed his profession, and obtained the reputation of being an excellent artist; for he not only designed and composed with much greater spirit than his father, but he excelled him in the beauty of his colouring, although he was not quite so correct.

GIROLAMO GENGA.

* DIED 1551, AGED 75.

He was born at Urbino, in 1476, and at the age of fifteen was placed in the school of Luca Signorelli, of Cortona, a painter who at that time was in great esteem; under whom he studied for several years, and assisted his master in most of his undertakings in different parts of Italy, but particularly at Orvieto; being acknowledged the best disciple of that school. Afterwards he spent three years with Pietro Perugino, at the same time that Raphael was under the care of that artist; and that intercourse laid the foundation of a most cordial friendship between Raphael and Genga, which was never impaired.

As he had made perspective and architecture his particular study, he excelled in both; and was employed by the Duke of Urbino to paint the scenery of his theatre, which Genga executed in an admirable manner, to his own honour, and the satisfaction of the Duke; and his extraordinary abilities in the several branches of his art, procured him ample employment at Rome and Florence (as well as at Urbino), where his performances were held in great esteem.

BARTOLOMEO GENGA.

DIED 1558, AGED 40.

He was the son and disciple of Girolamo Genga, born at Urbino, in 1518. He was reputed an able artist, and painted entirely in the manner of his father; but, besides his merit as a painter, he was also an architect and a statuary.

CESARE and BENEDETTO GENNARI.

These two brothers, the sons of Ercole Gennari, and a sister of Guercino, were his heirs, his copyists, and imitators: they made numerous repetitions of his Sibyl, his St. John, and Herodias, recognized by tints less vigorous, and the want of that freshness which distinguishes the originals. After having worked jointly at Cento, Bologna, and various towns of Italy, Cesare established himself at Bologna, and continued to imitate his uncle; Benedetto went to England, and adopted a neater and more studied manner: as painter to James II. he painted the portrait of that

* Vasari says he died in 1551, aged 75, and consequently he must have been born in 1476; yet the author of the Chronological Tablets says he was born in 1496, and died in 1551, making him only 55 at his death, which is undoubtedly a mistake.

Prince and of his family, but at their expulsion, returned to Italy, nearly transformed to a Dutch or Flemish artist; such was the truth with which he imitated velvets, silks, stuffs, ornaments, and whatever can give brilliancy to portraits, whilst at the same time he corrected and embellished the character of his sitters without impairing the resemblance: a taste so novel in Italy acquired him applause and distinguished employment. His historic works are, a St. Leopardo in the dome of Osimo, and a St. Zaccaria at Forli, which want only more vigour and relief, to be equal to Guercino. He died 1715, aged 82. F.

BARTOLOMEO GENNARI.

Bartolomeo, a brother of Ercole Gennari, as a copyist resembles Guercino less than the three already mentioned; perhaps, as an imitator, more. He has animation and expression. One Lorenzo Gennari, of Rimini, who appears to advantage in a picture at the Capuchins, was likewise a pupil of Guercino, and perhaps a relative. F.

ABRAHAM GENOELS.

He was born at Antwerp, 1640. A disciple of Bakkereel and Firelans in landscape and perspective. He went to Paris, and was employed by Le Brun to paint the landscape in his Battles of Alexander. At Rome he painted the portrait of Cardinal Rospigliosi, though little can be said in commendation of his portraits in general. In landscape he had a boldness of design, and vigour of colour, with a truth of imitation that never deviated into manner. He died old at Antwerp.

LUIGI GENTILE.—See PRIMO.

ORAZIO GENTILESCHI.

DIED 1647, AGED 84.

Orazio Lomi, born at Pisa, 1563, a disciple of his half-brother Aurelio Lomi, took and propagated the name of Gentileschi, from his maternal uncle. He studied afterwards at Rome, and furnished the landscapes of Agostino Tassi with figures. His best works are at Turin and Genoa. In the house Cambiasi, there is a David standing over Goliath, by his hand, painted with a vigour and vivacity of tints that make him start from the canvas, and give the idea of a style yet unknown. He was the friend of Vandyck, who placed his portrait among the illustrious men of that time. He passed over to the court of England, at the invitation of Charles I. when far advanced in life, and died there at the age of eighty-four. F.

ARTEMISIA GENTILESCHI

DIED IN 1642.

Artemisia Gentileschi, his daughter and pupil, followed her father to England, but passed the best years of her life in Italy, in both countries respected for her talents, and courted for her charms; inferior to her father, but more varied in history. Two of her historical pictures are at Florence, one in the Ducal gallery, the other in the possession of Averardo de' Medici. That represents Judith killing Holofernes, a picture of deep impasfo, of a tone and an evidence that strikes with terrour; the other is the Temptation of Susanna, a work of much suavity from the choice of place, the grace of the principal figure, and the dress of the rest. Artemisia's greatest excellence however lay in portraits: in these her talent was singular, and became known to all Europe. F.

BALTHASAR GERBIER.

DIED 1661, AGED 69.

He was born at Antwerp, in 1592, and arrived at a considerable degree of merit in his miniature paintings. He was employed by Charles I. who expressed a great esteem for his works; and at the recommendation of the Duke of Buckingham, conferred on him the honour of knight-hood, and appointed him his resident at Brussels; in which employment he was for a long time continued, and he discharged that office with credit and probity.

SIMON GERMYN.

DIED 1719, AGED 69.

He was born at Dort, in 1650, and was a disciple of Godfrey Schalcken, though afterwards he studied under Lodowick Smits, called Hartcamp, of whom he learned a peculiar manner of painting fruit, as is mentioned in the account of Smits. And in reality he made great advantages by his works in that style, at the beginning; as his master Smits had done before him. However, the success was not of any long continuance; for by his method of scumbling, blending, and torturing his colours, mixing those that were durable with those that were perishable, his paintings, like those of his master, soon faded, and lost their original lustre; and his pictures sunk into disesteem. For which reason he applied himself entirely to the painting of landscapes, which he practised as long as he lived.

GERRARD OF HAERLEM.

AGED 28.

He was born at Haerlem, and was a disciple of Albert Van Ouwater, one of the first, after John Van Eyck, who painted in oil; and when he had practised under that master for a short time, he shewed such freedom of hand, so firm an outline, and such an expeditious manner of colouring, that his master used to say he was born a painter. In many parts of his profession he was equal to his master; but in design, expression, and the disposition of his subjects, he was far superior. He understood perspective extremely well, and was considered by his contemporaries as one of the best painters of his time.

For the church of St. John, at Haerlem, he painted a Descent from the Cross, which was esteemed an exquisite performance. The expression of the different passions in the countenances of the Virgin and the Apostles is admirable; and the whole is surprisingly beautiful. Albert Durer, who went to Haerlem to see the works of Gerrard, said that he must have been a remarkable favourite of nature who could so early arrive at so great a degree of perfection.

MARK GERARDS.

DIED 1635, AGED 74.

This painter was born at Bruges, in 1561; and about the year 1580 went to England, where he was appointed principal painter to Queen Elizabeth.

His pictures are generally neatly handled, and his carnations thin, light, and of a bluish tint. He painted the Procession of the Queen and Knights of the Garter in 1584; and although the portraits were small, they had a great resemblance of the persons represented, with an uncommon fidelity as to their air and stature.

GERARD PIETERSZ VAN ZYL, called GERRARDS.

DIED 1667, AGED 60.

This artist was born at Amsterdam, as some writers affirm, or at Leyden, according to others, in the year 1607, and is known by the name of Gerrards. He learned the art of painting in his own country, but went to England to practise it; and happened to live in the same house with Vandyck, with whom he cultivated an intimate friendship. By his having so fortunate an opportunity of observing the penciling of that inimitable master, he studiously laboured to imitate his manner of handling and colouring; and proved so happy in his endeavours, that, after the death of Vandyck, he returned to Amsterdam, and rose into so high reputation, that he was distinguished by the name of the second Vandyck.

His most usual subjects were portraits, which he generally designed in the historical style, after the manner of conversations; and he always gave his figures such draperies as were suitable to the modes of the times. The hands of his women are particularly excellent, as well for the roundness and fine outline, as for the delicacy of the colouring, a circumstance which is peculiarly observable in the works of Vandyck.

One of the best pictures of this master, is the Prodigal Son, which has a sensible and strong expression, and is also excellently coloured.

FRANCISCO GESSI.

B. 1588, †

F. Gessi of Bologna was the favourite scholar and most successful imitator of Guido; of a spirit, invention and facility, envied even by the master, to whose second manner he in his best years, and whilst he worked yet for fame, adhered. Such is, with others, the beautiful S. Francesco at the Nunziata little, if at all, inferior to Guido; but the same facility that had advanced, in the sequel degraded him: he overwhelmed Bologna and its vicinity with a deluge of works, that, amenity of tone and delicacy of touch excepted, had little to commend them; flat, spiritless, ignoble. He is generally more languid than his master; dry, with less impasto; and these are the signs by which dealers and purchasers distinguish a feeble Guido from a Gessi. F.

CRISTOFORO GHERARDI, called DOCENO.

DIED 1556, AGED 56.

He was born at Florence, according to the testimony of some authors, and at Borgo San Sepulchro according to others, in the year 1500. From his infancy he indulged himself in the practice of drawing and designing; and without any instruction or assistance, except that of his own natural capacity, he had, at the age of sixteen, made such a progress in painting and designing different subjects, and also shewed somewhat so graceful in his manner, that he was considered as a prodigy. Some of his performances happening to fall under the observation of Raphael dal Colle, that artist was so much pleased and surprised with the taste and execution of them, that he took Cristoforo under his own care, admitted him as one of his disciples, and directed his hand and his judgment, till his pupil proved a very eminent master.

Christoforo spent some years in the army, but he forsook the military life, to devote himself to painting; and became an universal artist, in not only designing historical figures, but also landscapes, birds, beasts, fishes, and particularly excelled in grotesque. He finished a great number of works at Rome, Naples, and Florence, and in conjunction with Giorgio Vasari, or rather under him, executed many designs in fresco, as well as in oil.

PIER LEONE GHEZZI, called CAVALIER GHEZZI.

DIED 1755, AGED 81.

Pier Leone Ghezzi, of Rome, was the son and pupil of Giuseppe Ghezzi, an imitator of Pietro da Cortona; a style which he himself adopted, though with more consideration and greater celebrity. He was selected with Luti, Trevisani, and other machinists, to paint the Prophets in the church of St. John Lateran, and executed many other works of less consequence: but the best of his fame he owes to his singular talent for caricatures, which filled the cabinets of Rome, and were spread all over Europe. As in these he spared neither rank nor sex, he could not fail of becoming the favourite of a public whose licentiousness of speech he countenanced by equal licentiousness of brush. F.

DOMENICO GHIRLANDAIO.—See CORRADI.

GIOVANNI GHISOLFI.

DIED 1683, AGED 60.

This master was born at Milan, in 1623, and received his first instruction in painting and perspective from Girolamo Chignolo; but learned architecture from Antonio Volpini; though he seemed always proud to acknowledge himself deeply indebted to Salvator Rosa for his taste and method of penciling.

He gave the first proof of his abilities, by designing and painting the grand triumphal arches for the reception of the Archduchess of Austria when she was to pass through Milan; and soon after he went to Rome, where he designed all the remains of antiquity, the edifices, ruins, columns, or theatres. Of these sketches he made use in his own compositions, and introduced historical figures suitable to those vestiges of ancient magnificence, or to the different situations which he chose.

He is celebrated for the lightness and grandeur of his buildings, and the beauty of the perspective, the judicious disposition of the figures, the correctness and taste of his design, and the truth, nature, and force of his colouring.

****FRA VITTORE GHISLANDI.**

DIED 1743, AGED 88.

F. Vittore, called Frate Paolotto, was the son of Domenico Ghislandi of Bergamo, a good fresco painter in architecture. Little versed in historic art, F. Vittore may be said to have nearly equalled, in portraits and characters of his own conception, the leaders of the Venetian school; a prerogative he owed, perhaps, less to the instruction of Bombelli, than to an obstinate study of Tiziano and nature. F.

ANTONIO GIAROLA.

B. 1595, † 1665.

A. Giarola, of Verona, commonly known by the appellation of Cav. Coppa, might be numbered with the best scholars of Guido, were his composition less crowded, and his tone of colour more vigorous. His Magdalen in the Desert, at the Servi of Bologna, is a work of genuine expression: though addicted to Guido, he listened to Albani, who procured him the place of painter to the court of Mantova. F.

RICHARD GIBSON.

DIED 1690, AGED 75.

He was born in England, in 1615, and was placed as a disciple with Francis de Cleyn, from whom he learned to paint portraits in water-colours and in oil; but he principally worked in the former. He perfected himself, however, by copying the works of Sir Peter Lely, and at last gained a considerable reputation. Nor was he more distinguished as an artist, than he was remarkable for the minuteness of his size, his height being reputedly no more than three feet ten inches; and what was very singular, he married a woman of the same height as himself.

It is reported by some writers, that a picture of this master's hand, representing the Good Shepherd, being shewn to King Charles II. was so much admired by that monarch, that it occasioned the death of Vander Dort the painter.

He drew the portrait of Oliver Cromwell several times; and had the honour of instructing Queen Mary, when Princess of Orange, and Princess Anne (afterwards Queen of England), in drawing.

**MATEO GILARTE.

B. 1648, † 1700.

M. Gilarte, of Valencia, a nursling of Ribalta's school, settled at Murcia, where, sometimes in conjunction with Juan de Toledo, he executed many excellent works. His painting of the Miracle of the Loaves and Fishes, in the refectory at Murcia, without possessing dignity of expression or ideal beauties, strikes by grandeur of composition, and energy of chiaroscuro. His daughter, Donna Magdalena Gilarte, possessed a considerable talent, and imitated the style of her father with spirit and facility. F.

GILLEMANS.

He was born at Antwerp, about the year 1672, and studied after nature those objects which he delighted to imitate. His subjects were fruits of various kinds, particularly grapes, which he always painted in a small size, but with a great deal of truth, and often with a great deal of roundness and relief.

He had a free and spirited touch; his objects were well grouped, and his colouring was frequently very natural and lively; but being of so much smaller a dimension than what the eye is accustomed to see in nature, his pictures have not an effect equal to the neatness of his handling.

**SAWREY GILPIN.

B. 1733, D. 1807.

S. Gilpin was born at Carlisle, from whence, after having acquired some relish for the art from his father, who was a captain in the army, and a man of taste, he came to London, and was articled to a ship-painter. His first interesting studies were composed of some market groups which struck his eye from his window. Soon after he went to Newmarket, patronised by the late William Duke of Cumberland, where he executed many compositions that might have vied with Hogarth in point of character. In the Duke's stud he acquired that knowledge of the horse, which he has given us with such superior spirit and beauty; and when we see with what felicity he applied these to the higher department of the art, to historic composition—the Triumph of Camillus, the Election of Darius—we must lament that such talents should

have been drawn aside to the meaner employment of horse-portrait painting, which occupied too much of his valuable life.

His drawings of animals in pencil and water-colours display a degree of taste seldom attained. As a man he was equally esteemed for probity of character and simplicity of manner; and as a member of the Royal Academy, added honour to the Institution. F.

** CATERINA GINNASI.

DIED 1660, AGED 70.

History has been extremely succinct with regard to some artists of either sex, who, in better times, or on a better spot, might have attained celebrity, or at least claimed more attentive consideration: of these was Caterina Ginnasi, a Roman of noble birth, and a pupil of Giov. Langfranco; all we can tell of her is, that all the pictures in the church of Sta. Lucia were coloured by her on the design of the master. F.

LUCA GIORDANO, called † LUCA FA PRESTO.

† DIED 1705, AGED 76.

This master was born at Naples, in 1629, and at first was the disciple of Giuseppe de Ribera, called Spagnoletto; but he studied afterwards under Pietro da Cortona. When he quitted the school of the latter, he went to Lombardy, to study Corregio; and then travelled to Venice, to improve himself by the colouring and compositions of the best Venetian artists.

He had a fruitful and fine imagination, and a most surprising readiness and freedom of hand; his tone of colouring is agreeable; and his design, when he chose, correct. He studied the manners and particularities of the greatest masters with such care and judgment, and possessed so happy a memory, that he not only retained in his mind a distinct idea of the style of every celebrated master, but had the skill and power to imitate them with such a critical exactness, as to deceive even the ablest connoisseurs.

It is very singular, that in this master we see so great a talent stoop to become a mimic of others. In his early time it might have been the effect of study, and an attempt to arrive at excellence; but we may observe the same disposition of mind in those pictures which he painted in the best periods of his life, many of them being in the peculiar manner of Titian, Tintoretto, Guido, and Bassan. Some of those paintings (says an ingenious modern § traveller) are so like, that I am well assured I could point out in the most capital collections in England, some called Titian's which are incontestably no more than the sportings of Giordano's pencil.

† The appellation of Luca fa Presto was accidentally applied to Giordano; not on account of the fame he had acquired by his expeditious manner of painting, but from the mercenary eagerness of his father, who sold at a high price the designs of Luca, which he made after the compositions of the great masters, while he pursued his studies. The father of Luca scarce allowed him time to refresh himself, but still said to him while he was at his meals as well as at his work, Luca, fa presto, or, Luca, make haste; from which expression perpetually uttered, his companions gave him the nickname of Fa Presto.

‡ Authors disagree in the date of the birth, age, and death of Luca Giordano. The writer of the Chronological Tables fixes his birth in 1626, his death in 1694, and his age at 68. In the *Abrégé de la Vie des Peintres*, it is said he was born in 1632, died in 1705, aged 73; but Velasco affirms that he was born in 1629, and died in 1705, at the age of 76; and his authority seems to me to have the greatest weight, though the reader is at liberty to determine as his own judgment may direct him.

§ Letters from the East.

In one of the galleries of the Marquis Peralta, at Milan, are to be seen several heads by Giordano, in the different manners of the Italian masters. They are extremely fine, and one in particular of St. Gregory, in the manner of Guido. The grand altar-piece in the church of the Ascension, at Naples, is one of the best performances of Giordano. It represents the Battle of the Angels, and the Fall of Lucifer; St. Michael stands in a noble attitude, with his feet upon Lucifer, both figures being supported by the air; two of the evil spirits seem loaded with the throne of that prince, which is tumbling along with them towards the abyss; and there are a multitude of figures below, which appear already driven into punishment. The colouring of this picture is in the style of Rubens, fresh and brilliant, and has a most striking effect, by the brightness of the local colours. There are likewise in the Palazzo Durazzo, at Genoa, a Dying Seneca in the Bath, the Martyrdom of a Saint, and the contest between Perseus and Demetrius, which justify all the honours and riches bestowed by monarchs on this great painter.

GIORGIONE, DA CASTEL-FRANCO.—See BARBARELLI.

GIOTTO.

DIED 1336, AGED 60.

Giotto, or Ambrogiotto, born at Vespignano, 1276, was a disciple of Cimabue, but soon became superior to his master, and arrived at a degree of art, which, in grace at least, was not excelled before Masaccio. It is not easy to account for the rapidity of his progress, unless we ascribe it to his study of the antique, with which he might have become acquainted at Florence, and afterwards at Rome; and as we know that he was likewise a sculptor, and that models of his existed at the time of Lorenzo Ghiberti, this conjecture becomes highly probable, when we consider the character of his heads, the squareness of his forms, the broad and majestic folds of his draperies, with the grave and decorous attitudes of his figures.

The best proof of his power in expression, was once the celebrated Mosaic of the Navicella, or the Boat of St. Peter, in the portico of that Basilica at Rome, though by the various alterations it underwent, its evidence be nearly lost for us; we may, however, form a competent idea of it, from his remaining works at Assisi, Florence, and Padua, where, in his female characters especially, he seemed to have 'snatched a grace from nature beyond the reach of art.'

As he greatly improved Mosaic, so he may be said to have restored portrait-painting, in which every essay before him had miscarried. With the features he substantiated the air and character of Dante, Brunetto Latini, and Corso Donati, the first of whom placed his name in his Poem, as Petrarcha did in his Letters. F.

TOMASO GIOTTINO.—See STEFANO.

GIOVANNI DA SAN GIOVANNI.—See MANNOZZI.

**GIROLAMO GIOVENONE.

FLOURISHED BEFORE 1500.

Giovenone, of Vercelli, the supposed master of Gaudenzio, though not mentioned as such by Lomazzo, surpassed in art Boniforte, Ercole Oldone, and F. Marco, his predecessors at that place. The Augustine convent possesses a Christ Resuscitated, between a St. Margaret, a St. Cecilia, and two Infant Angels, by his hand. It approaches the style of Bramantino and the best Milanese, with intelligence of the nudities and of perspective. F.

**THOMAS GIRTIN.

B. 1775, † 1802.

This scholar of Edward Dayes drew landscape in a loose free manner, with greater effect than truth. He exhibited a Panorama of London, painted by himself, but not much noticed by the public. There is a very good set of prints, the outlines of which were etched by himself, and afterwards finished in aqua tinta by other artists, from drawings which he made, of views of Paris, taken upon the spot after the conclusion of the peace of Amiens. The prints appeared immediately after his death: there are twenty in number, dedicated to Lord Essex, who purchased the original drawings.—*Edwards*.

This peevish account of a young artist, of genial conception and great taste, who died prematurely, Edwards closes with the still more peevish remark, that ‘intemperance and irregularity have no claim to longevity;’ a remark which can only be forgiven to his own rigid morals, and long habits of self-denial.

F.

ANTONIO GIUSTI.

DIED 1705, AGED 81.

He was born at Florence, in 1624, and successively became a disciple of Cæsare Dandini, and Mario Balassi.

His invention was uncommonly fruitful and lively, and his talent extensive; for with equal spirit and beauty he painted landscapes, animals, and history; and in the latter, his figures were not only elegant, but correctly designed, and admirably coloured, with a free and a firm pencil.

JOHN GLAUBER, called POLIDORE.

DIED 1726, AGED 80.

He was born at Utrecht, in 1646, and placed as a disciple with Nicholas Berchem, under whom he made a very rapid progress. Yet he was not more charmed with the works of his celebrated master, than with the landscapes of the great artists of the Italian school, which he had an opportunity of seeing with Vylenbourg, who traded in pictures. With him therefore Glauber spent some years in studying and copying the works of the best painters of Italy, which were in the possession of Vylenbourg.

He then determined on a journey to Rome, and took along with him a younger brother, who was only fifteen years of age. In his route he stopped at Paris, and staid one year with Picart, a flower-painter; and at Lyons he spent two years with Adrián Vander Cabel; nor would he have quitted the latter for some years longer, if the great concourse of people who were going to the jubilee had not tempted him directly to Rome. In that city he studied for two years, not neglecting any thing that might conduce to his improvement; and continued as long at Venice, to perfect himself in colouring.

At his return to his own country, he settled at Amsterdam, and lodged with Gerard Lairesse; and those two artists having the same love to their profession, the same elevation of sentiments, and a similarity of taste, became united in the firmest bonds of friendship; and there are beautiful landscapes of Glauber's, painted at that time, which are enriched with elegant figures by Lairesse.

Glauber is one of the most select landscape-painters among the Flemings: his taste and

manner are entirely of the Italian school; his scenes are generally taken from the lovely views in the neighbourhood of Rome, and sometimes from situations near the Alps. His colouring is warm, true, and excellent; his invention fertile; his pictures exquisitely finished; and at the same time there is such an appearance of ease and freedom, that they do not seem to have cost much pains. His touch is so particularly neat, that every distinct species of trees, or plants, may be distinguished by the exactness of the leafing; and by a happy management of the aerial perspective, his distances recede in a natural and pleasing manner. Many of his paintings and designs are in the style of Gaspar Poussin.

His pictures usually bear a considerable price, especially when they have that additional merit, of figures by the hand of Lairese.

JOHN GOTLIEF GLAUBER.

DIED 1703, AGED 47.

He was the brother and disciple of John Glauber, born at Utrecht, in 1656, and was also a disciple of Jacob Knuyf, at Paris. He travelled with his brother to Rome, and resided there for two years, and afterwards visited Venice; at his return to Holland his works were soon noticed, and much admired, as well for their taste of design, as the excellence of their finishing; and his pictures are very often mistaken for those of his brother.

Although this painter had a neat touch, and a delicate pencil, when he employed himself on cabinet-pictures, yet he shewed a noble freedom of hand, and a touch full of spirit, in those large works which he executed in grand halls and salons. One of his capital landscapes is in the palace of the Prince of Orange at Soesdyk; which is exquisitely designed and finished, the figures being painted by Lairese. For several years he followed his profession at Vienna, and afterwards at Prague, but he settled at Breslau; and the greatest part of his easel pictures are in different parts of Germany. In his landscapes, his situations are pleasant, and well chosen; and generally they are taken from nature.

DIANA GLAUBER.

She was the sister of John and Gotlief Glauber, born at Utrecht, in 1650. She principally professed portrait-painting, and in that style rose to a degree of distinction; but she also designed historical subjects, till she was rendered incapable of handling the pencil, by being accidentally deprived of her sight.

**PIETRO GNOCCHI.

LIVED 1591.

This Milanese, the pupil of Aurelio Luini, is probably the same with Pietro Luini, a soft and finished artist, considered as the last of that family; and he might, like Guiseppe Porta and others, have obtained the latter surname from his master, whom he appears to have excelled in refinement and taste, in a picture ascribed to Gnocchi, at S. Vittore, representing the Donation of the Keys.

F.

PIETRO PAOLO CORTONESE, called IL GOBBO.—See BONZI.

ANDREA GOBBO.—See SOLARI.

GOBBO.—See CARACCI.

MARGARITA GODEWYCK.

DIED 1677, AGED 50.

She was born at Dort, in 1627, and was instructed in the principles of painting by Nicholas Maas. She acquired a fine taste for painting landscapes, which she ingeniously diversified with views of rivers, cascades, villages, groves, and distant hills, that rendered her compositions very pleasing.

This lady was not more admired for her paintings in oil, than she was for her working with a needle, the very same kind of subjects which she expressed by her pencil, with an equal appearance of nature and truth in both; particularly she worked flowers in embroidery, to the greatest perfection.

HUGO VANDER GOES.

He was born at Bruges, and became a disciple of John Van Eyck, from whom he learned the art of painting in oil; and according to Sandrart, he flourished about the year 1480.

He had much capacity, and gave something elegant and graceful to the heads of his figures, especially to the female; he finished his pictures with almost inexpressible neatness of pencil. The fore-grounds of his paintings are usually enriched with plants, pebbles, and herbage of various kinds, imitated from nature, in a curious and exact manner. A great number of his works are preserved at Bruges; particularly a picture of Abigail and her Maids in the Presence of David; in which the composition, expression, and the becoming modesty, of the women, have been much commended.

HUBERT GOLTZIUS.

DIED 1583, AGED 63.

He was born at Venlo, in 1520, and was a disciple of Lambert Lombard; but having copied several designs from the antique, under the direction of his master, it inspired him with an ambition to study after the originals, and for that purpose he travelled to Rome, where he resided for a considerable time.

That city furnished him with ample materials for future compositions in painting, and added abundantly to his literary knowledge, which enabled him to investigate many curiosities in coins and medals, which he afterwards learnedly digested, and published with critical annotations. At Antwerp, he painted the history of Jason; but his pictures are exceedingly rare, although it is imagined that he painted a great number.

HENRY GOLTZIUS.

DIED 1617, AGED 59.

This painter, who is chiefly known as one of the most powerful engravers, was born at Mulbrack, in 1553, of a glass painter. He travelled to Italy, and drew from the antique, Raphael, Polydoro, and others, though he seems particularly to have been impressed by the powers of Michelangiolo, whose faults he aggravated in an outrageous manner. He had, like most of his countrymen, an eye for colour, which is as mellow, vigorous, and transparent, as his design is violent, monotonous, and extravagant.

F.

**VICENTE SALVADOR GOMEZ.

B. †

This pupil of J. G. de Espinosa was in possession of celebrity at the age of fourteen; such

were the colour and the command of execution, in a series of subjects from the Life of St. Ignatius, on which he had been employed. He painted likewise, with great dexterity, quadrupeds and birds; and was a master of perspective. An academy of painters at Valenzia, who held their meetings in a Dominican convent, acted under his direction. His works have been enumerated by Bermudez.—Of Luciaho Salvador Gomez, his brother and fellow-pupil, what works remain, history has not told. F.

**SEBASTIANO GOMEZ.

This mulatto slave of Murillo, is known by the name of 'el Mulato de Murillo.' He employed his leisure hours in painting, and with distinguished success. Sevilla admires, among many of his works, the Madonna with the Infant, in the portico of 'Los Mercenarios Descalzos,' and Christ tied to the Column, at the Capuchins. He is said to have survived his master some years, and is not to be confounded with an inferior painter of the same name, but a native of Granada, pupil of Cano, and painter of a picture at the foot of the staircase in the convent of S. Paul, at Sevilla, which has little to recommend it to notice but enormity of size. F.

**BARTOLOME GONZALEZ.

B. 1564, † 1627.

B. Gonzalez frequented the school of Patricio Caxes at Madrid; in the sequel painted much for Philip III. at Burgos, Valladolid, Lerma, in the Pardo and Escorial, till 1617, when he was named painter to the court, in the place of Fabricio Castello. His portraits are admirable, especially the six whole lengths, with the date 1621, possessed by the Baron of Casa Davalillo. In history, his style was ornamental; his drapery, a varied imitation of stuffs, by its illusion captivated the vulgar, whilst it destroyed the dignity, simplicity, and generally the costume, of the subject. He died 1627, not as Palomino states 1611. F.

**JUAN GIACHINETTI GONZALEZ.

B. 1630? † 1696.

J. G. Gonzalez, of Madrid, called 'il Borgognone dalle Teste,' is little known in Spain itself. What school he frequented appears not, but that he studied the works of Tiziano, is proved by his heads and portraits, to whose excellence he owes the surname 'dalle Teste.' The library of Count di Barco, at Brescia, possessed many of his pictures; and at Brescia he died. F.

JOHN VAN GOYEN.

DIED 1656, AGED 60.

He was born at Leyden, in 1596, and was for some time instructed by Isaac Nicholai, who was reputed a good painter; but afterwards he successively became the disciple of William Gerretsen, and of Esaias Vandervelde, the most celebrated landscape-painter of his time. Van Goyen very soon rose into general esteem, and his works are more universally spread through all Europe, than the works of any other master; for in painting he was indefatigable, and he possessed an uncommon readiness of hand and freedom of pencil.

It was his constant pleasure and practice to sketch the views of villages and towns situated on the banks of rivers or canals; of the sea-ports in the Low Countries; and sometimes of inland villages, where the scenes around them appeared to him pleasing or picturesque. Those he afterwards used as subjects for his future landscapes, enriching them with cattle, boats, and figures

in character, just as the liveliness of his imagination directed. He understood perspective extremely well, and also the principles of the chiaroscuro, which branches of knowledge enabled him to give his pictures a strong and agreeable effect.

His style of painting was natural; and his subjects were sea-pieces, or landscapes with views of rivers, enlivened with figures of peasants either ferrying over cattle, drawing their nets in still water, or going to or returning from market. Sometimes he represented huts of boors on the banks of rivers, with overhanging trees, and a beautiful reflection of their branches from the transparent surface of the waters. These were the subjects of his best time, which he generally marked with his name and the year; and the high-finished pictures of Van Goyen will be for ever estimable. But, as he painted abundance of pictures, some are slight, some too yellow, and some negligently finished, though all of them have merit, being marked with a free, expeditious, and easy pencil, and a light touch.

His pictures frequently have a greyish cast, which did not arise from any mismanagement of the tints, or any want of skill in laying on the colours; but was occasioned by his using a colour called Haerlem blue, much approved of at that time, though now entirely disused, because the artists found it apt to fade into that greyish tint; and it hath also rendered the pictures of this master exceedingly difficult to be cleaned, without injuring the finer touches of the finishing. His best works are valued so highly, in most parts of Europe, and especially in the Low Countries, that they deservedly afford large prices, being ranked in Holland with the pictures of Teniers; and at this time are not easily procured, particularly if they are undamaged, though his slighter performances are sufficiently common.

BENOZZO GOZZOLI.

DIED 1478, AGED 78.

Gozzoli was a Florentine, the disciple of Frà Angelico, but the imitator of Masaccio, to whom he was little inferior in most, and superior in some parts of the art. He lived long and died at Pisa, where his best works still exist, and appear less loaded with the gaudy extravagance of that missal style which deluded the age. The bible-histories, with which he filled one entire side of the Campo Santo at Pisa, are by Vasari styled 'a terrible work, performances to intimidate a legion of painters.' It is in that place where he displays a power of composition, a truth of imitation, a variety of character and attitude, a juicy, lively, lucid colour, and a pathos of expression that places him next to Masaccio. The inequality of the work, however, seems to betray more than one hand. A sepulchre, erected to his memory by the gratitude of his employers, is placed near this work, with an epitaph in his praise. F.

BARENT GRAAT, or GRAET.

DIED 1709, AGED 81.

He was born at Amsterdam, in 1628, and received his instruction from his uncle, a painter of animals, who was known by the name of Master John. Graat soon shewed his capacity, in his studies after nature, and the excursions he made to observe it.

He preferred the style of Bamboccio to all others; and studied the manner of that master, in regard to his animals, trees, and rural scenery, with such accuracy, that his paintings frequently passed for the works of Bamboccio. And it is related by Houbraken and Weyerman, that a picture of this master was publicly bought, and allowed by all the connoisseurs to be indisputably of Bamboccio's hand, till, some years after, an inscription was discovered in one corner of it, *B. Graet fecit.*

Notwithstanding the applauses he constantly received for the performances in his first manner, yet he quitted it for history-painting, in which he was ambitious to succeed. To accomplish himself in that style, he had determined to visit Rome; but, having married in his own country, that plan of improvement was disconcerted; although, to compensate in some degree for that loss, he provided for himself the best drawings, prints, and designs of the great Italian masters; and all his subsequent compositions, as well in portrait as history, were evidences of the refinement of his taste.

He held an academy, in the manner of the Royal Academy at Paris, for fifteen years, to which the best artists of his time resorted, to study after the naked, from living models; by which means he considerably improved the taste, as well as the skill, of his contemporaries.

One of his most capital pictures, is the History of David and Bathsheba; and his most distinguished disciple was John Hendrick Roos.

HENRY GRAAW.

DIED 1682, AGED 55.

He was born at Hoorn, in North Holland, in 1627, and received his first instruction from Peter Grebber; but he afterwards became a disciple of Jacques Van Campen, with whom he continued for eight years; and gained so much credit by being reputed the best disciple in that school, that Prince Maurice of Nassau engaged him to paint several cielings in the palace near the Hague.

But he was not content with the knowledge which he had hitherto acquired, and therefore travelled to Rome, where he studied for three years, endeavouring to refine his national taste, by designing and copying the works of the great masters and the antiques. He at length succeeded so well, by industry and an apt genius, that Nicolo Poussin, looking over some of the studies of Graaw, declared that he never saw a Fleming of whom he had higher expectations, nor any one of more promising talents. At his return from Italy, he lived alternately at Amsterdam and Utrecht, enriched by his works, and exceedingly admired.

He had a fine invention, his manner of composing was grand, and his disposition shewed taste and judgment. His draperies were large, his colouring good, his design correct; and he particularly excelled in naked figures, in which his choice was elegant, and the contours graceful. He left not many pictures; but what he finished, will serve to establish his reputation as an eminent master.

ANTIVEDUTO GRAMMATICA.

DIED 1626, AGED 55.

A. Grammatica, whose father was of Siena, had for his master one Domenico Perugino, and possessed considerable talents. He was president of the Academy of S. Luca at Rome, but lost his seat for having attempted to sell the picture of S. Luke by Raphael to some nobleman, and to substitute a copy of his own in its place; he had a singular power in copying heads, and eminently succeeded in portrait. He gained applause, however, by greater works: a Nunziata of his in the church agl' Incurabili is celebrated for extreme vivacity of colour. F.

**ERCOLE GRANDI.

DIED 1531, AGED 40.

Ercole Grandi is said, by Vasari, who always styles him Ercole da Ferrara, to have excelled his master Costa. Indeed such seems to have been the public opinion, by the preference often

given to him, whilst he worked in society with Costa at Bologna: his paintings in the chapel Garganelli, at S. Pietro of that city, have been compared, for style of design, to the best of Mantegna and Pier Perugino, and preferred to them for mellowness, harmony, and exquisite finish: what could be preserved of them, at the demolition of the chapel, has been placed in the palace Tanara. Diffidence in his own powers, and timidity of character, defrauded Grandi of the celebrity due to his merit; and his works, extremely scarce already, are sometimes ascribed to others. F.

****ERCOLE GRAZIANI.**

B. 1688, † 1765.

This Bolognese was the scholar of Donato Creti, whom he excelled in tone, style, execution, and every essential requisite of art. Some have charged him with effeminacy in painting and minuteness of ornaments; others found him defective in harmony and spirit: all, however, agree, that he was inferior to few of his contemporaries in talent and industry, and might have rivalled the best, had he issued from a better school. S. Pietro at Bologna, S. Apollinare at Rome, and other churches at Senigaglia and Piacenza, possess the flower of his works. F.

****GIO. PAOLO GRAZZINI.**

B. † 1632.

G. P. Grazzini, of Ferrara, left the profession of goldsmith to become painter, at an advanced period of life: his chief instruction he owed to the friendship of Carlo Bonone. The first specimen of his capacity was a picture of S. Eligio, placed in the goldsmiths hall ('Scuola degli Orefici') of Ferrara. Eight years which he had employed to finish his work, were amply redeemed by the display of a master-hand and a tone of colour, that placed him near in rank to Pordenone, and astonished all Ferrara, who had known Grazzini for half a century. He continued to produce works of less compass, but of equal taste, which are met with in private collections. F.

PETER GREBBER.

He was born at Haerlem, about 1590, and was taught the first principles of the art by his father Francis Peter Grebber; but he was afterwards a disciple of Henry Goltzius, and became an artist of considerable esteem in his native city, where many of his performances are to be seen, and are still very much admired.

It is not certain whether this painter had ever been in Italy; but, by his taste of design, it appears that he must have been conversant with excellent models. He had the felicity of being the master of several very distinguished artists, whose reputation reflected the highest honour on their instructor.

MARIA GREBBER.

She was the daughter and disciple of Peter Grebber, born at Haerlem. Her talent lay chiefly in painting perspective and architecture; in which branches of her art she arrived at an extraordinary degree of excellence.

GRECHETTO.—See CASTIGLIONE.

JOHN GREENHILL.

DIED 1669, AGED 20.

He was an English artist, born at Salisbury, in 1649, and became a disciple of Sir Peter Lely, whose style of painting he imitated successfully, in crayons, as well as in oil. He was accounted very little inferior to his master, and probably would have stood in competition with him, if Sir

Peter would have allowed him free access to his painting-room, and permitted him to see the method of his using his colours, and his manner of penciling. But, by the most authentic accounts, Lely grew jealous of the abilities of Greenhill, and considered him as a rival; and except one time when he stood at his master's back, while he was painting the portrait of Mrs. Greenhill, he never was admitted to see him paint.

He had much natural capacity, and copied the picture which Vandyck painted of Killigrew with a Dog so extremely well, that it was mistaken for the original; and his portraits in crayon were much admired. At first he was very industrious; but afterwards he gave himself up to an irregular and dissolute course of life, and died by an accidental fall, as he returned from the tavern, in the bloom of his years*.

JOHN GRIFFIER, called the Old.

DIED 1718, AGED 73.

He was born at Amsterdam, in 1645, and became the pupil of Roland Roghman, whose dark manner he quitted to imitate the fresher tones of A. Vandervelde and Lingelbach. He went to England and settled in London. His subjects were ruins, or views enriched with figures, cattle, boats, &c. which he designed and placed well. His imitations of Rembrandt, Poelenburg, Ruysdael, and Teniers, have often been taken for originals.

ROBERT GRIFFIER, called the Young.

He was the son of Griffier, born in England in 1688, and learned the art of painting from his father, to whom he was esteemed not inferior, as well in respect of his taste and design, as of his colouring and pencil.

Robert settled at Amsterdam, where he followed his profession with very great reputation. His subjects were often in the style of those which his father was fond of painting; but he distinguished himself extremely, by his views of the Rhine, in which he introduced a number of figures, very delicately touched, in the manner of Herman Sachtleven. He was alive in 1713.

GIO. FRANCESCO GRIMALDI, called IL BOLOGNESE.

DIED 1680, AGED 74.

G. F. Grimaldi, celebrated by the name of Il Bolognese, was a disciple of A. Caracci; but lived many years at Rome, and some at Paris in the service of Card. Mazarine and of Lewis XIV. His chief power lay in landscape, though he designed figures well, was a good architect, understood perspective, and engraved. His pencil equalled his design, light, and flowing with great depth of colour, bolder in the masses and the dash of bushy foliage than Caracci's, but perhaps too green. Innocent X. employed him, in concurrence with other painters, in the Vatican and the Quirinal, and even in churches. The gallery Colonna possesses many of his views, which remained chiefly in Italy, less known on this side of the Alps than those of Poussin and Claude.

F.

HUBERT GRIMANI, or HUBERT JACOBSZ.

DIED 1629, AGED 30.

This painter was born at Delft, in 1599; and having been taught the rudiments of painting in his own country, he travelled to Venice when he was very young, and studied there after the best masters of that celebrated school. His name was originally Hubert Jacobsz; but having

* This account is not very consistent; it is difficult to guess what Greenhill could want of Lely, if he had access to the works of Vandyck.

resided for nine years at Venice, and spent that time in study and practice, he afterwards afforded so many proofs of singular merit, that he was taken into the family of the Doge Grimani, and assumed the name of his patron, which his own posterity retained ever after.

He was excellent in painting portraits, and made himself remarkable in the first years of his practice; but by having frequent opportunities of painting the portraits of several English noblemen, who were impatient of sitting a competent time, to admit of finishing their pictures, equal to the artist's inclination or ability, he habituated himself gradually to a more expeditious manner of painting; but it was also more slight and more negligent. For which reason his latter works are in no degree comparable with those of his earlier time.

***SAMUEL HENRY GRIMM.**

BORN 17—, DIED 179—.

Grimm was a native of Burgdorf in the canton of Berne, and possessed considerable talents for landscape, as he had not only method and taste to copy, but fancy to imagine, and judgment to arrange. His figures were subservient to his design, and grouped or disposed with skill. His colour was mellow and warm, and with a decided touch and rapid pencil he knew to unite an air of Flemish finish. As an oil-painter, however, he is scarcely known; the greater part of his life, which he spent in England, was taken up in making drawings for the society and private collections of antiquaries. He lived respected by all who knew him, and was buried in the church-yard of St. Paul's, Covent Garden. F.

JACOB GRIMMER.

DIED 1546, AGED 36.

He was born at Antwerp, in 1510, and at first was instructed by Matthew Kock, though he afterwards became the disciple of Christian Queburg. Landscape was his favourite pursuit; and to qualify himself most effectually for that branch of the art, he applied himself diligently to study nature, till he was able to imitate it with success. His distances and his skies were admirably coloured, his trees touched with spirit and freedom, and his buildings were well chosen. He had a ready manner of finishing, and the whole together had a natural and pleasing effect.

GUERCINO DA CENTO.—See BARBIERI.

****DON JUAN NINNO DE GUEVARA.**

B. 1632, † 1698.

Don J. N. de Guevara, after some progress in literature and science, became at Malaga the scholar of D. Miguel Manrique, a Fleming, and pupil of Rubens, and after some time, at Madrid, of Cano. Between these two he formed a style peculiar to himself; the forms and composition of Cano, with the tints and suavity of Rubens: his execution was bold, his chiaro-scuro forcible; his portraits resemble those of Vandyck. His works are at Sevilla, Cordova, but principally at Malaga. Many have had the misfortune to be retouched. F.

GUIDO RENI.—See RENI.

****FRANCISCO GUIRRÒ.**

B. 1630, † 1700.

This native of Barcelona is little known beyond his birth-place, where his principal work, the St. Mónica, at the Convent of the Padres Recoletas, raises him to the rank of the best Spanish painters. F.

GULIELMO.—See WILLIAM VAN AELST.

PETER GYZEN.

He was born at Antwerp, about 1636, and became a disciple of John Brueghel, whose manner he industriously imitated. His subjects were views of villages, on the banks of rivers, especially views of the Rhine, in the style of Sachtleven; and he adorned his landscapes with figures, well designed, and neatly penciled. In his larger pictures he was not so happy as in those of a small size, like his master; which occasioned the latter to be abundantly more esteemed, as they were touched with spirit, and without his general dryness. If this painter could but have found out the art of uniting his colours, he might have equalled his master; but he reds, greens, and yellow, predominate in his pictures too much, and destroy the effect and the harmony.

H.

JOHN VAN HAANSBERGEN.

DIED 1705, AGED 63.

He was born at Utrecht, in 1642, and was a disciple of Cornelius Poelemburg, whose manner he adopted.

He proved one of the best copiers of his master; shewed the same taste of landscape, figures, back-grounds, and ornaments; and his works were frequently taken, by good judges, for those of Poelemburg. However, his productions were not held in the same esteem; for, although there appeared a strong resemblance in their compositions, yet he was accounted inferior to his master in correctness of drawing, in the delicacy of his figures, and in the neatness of his touch. And, for that reason, he was advised by his friends to undertake portrait-painting, for which he seemed to be extremely well qualified; especially for female forms, as the tint of his colouring was exceedingly well adapted to delicate complexions; and therefore he applied himself entirely to that branch, and his success was answerable to the most sanguine expectations.

The subjects of his first time were the same as those of Poelemburg, naked figures of Nymphs or Deities, with which he enriched the scenes of his landscapes: his designs were taken from true as well as fabulous histories, and he always finished them with neatness and care.

JOHN HACKAERT, or HAKKERT.

This master was born at Amsterdam, about the year 1635, and, through the Netherlands, was highly admired for the delicate manner of handling observable in his landscapes. The scenes he chose for his subjects, were broken grounds, with caverns, grottos, and mountainous views, which he designed after nature; and to furnish himself with such objects as had an agreeable wildness, he travelled through the most romantic scenes of Germany and Switzerland, and sketched every thing that pleased his particular taste, or that could be introduced into his future compositions.

Hackaert was not very expert at designing figures; and therefore, at his return to Holland, he associated with Adrian Vandervelde, who generally painted the figures for him; and by that means the pictures of this master acquired a considerable additional value.

**JOHN HACKERT,

Chiefly considered as a landscape-painter, was one of four brothers, natives of Germany†, who studied at Rome. One of them was resident there in 1776, and in high reputation and considerable practice. John was a few years in London: in 1773 he exhibited some of his performances at the Royal Academy, and, among others, a picture of four hounds, from which a print was published by Boydell. He died soon after at Bath, where he went for the recovery of his health.—*Edwards, A. 41.* F.

CORNELIUS VAN HAERLEM.—See CORNELIUS CORNELISZ.

THEODORE VAN HAERLEM.

DIED 1470, AGED 60.

He was born at Haerlem, about the year 1410; and by studying nature diligently, he rendered himself a painter of distinction. And that he had a large portion of merit, for the age in which he flourished, there is a very competent proof in a picture of his painting at Utrecht. It is less hard and dry than most of the works of his contemporary artists, and very highly laboured in the finishing. The picture is an altar-piece, with two folding-doors, as was customary at that time; on the inside appears the representation of Christ, and on the doors the figures of St. Peter and St. Paul, as large as life. On the picture there is the following inscription, written in golden letters: *Theodorus Haerlemens. fecit me, Lovanii, anno 1462.*

JOHN VAN HAGEN.

This painter was of the county of Cleve; and most of his works consist of views and scenes, which he sketched after nature, in the neighbourhood of Cleve and Nimeguen. His manner was pleasing, and his colouring natural; but there is one circumstance which lessens the value of the works of this master exceedingly, and that is the fading of the blues and greens of his pictures, by some defect in the colours, and too freely using sphaltum; for by that means they are turned black, and are now very remote from their original tint. The designs which he made after nature are very highly esteemed, and most of them are marked between the years 1650 and 1662; as also are some of his best paintings.

FRANCIS HALS.

DIED 1666, AGED 82.

He was born at Mechlin, in 1584, and (according to the Chronological Tables) was a disciple of Charles Van Mander. He had a lively and prompt turn, and applied himself diligently to the study of nature, as well as to explore the true principles of his art, in respect of colouring and pencilling; till he so effectually confirmed his hand and his judgment, that he became an admirable painter of portraits. No artist of his time was superior to him, except Vandyck, in that branch of his profession; and but very few painters could be admitted into competition with him.

He painted in a beautiful manner, and gave his portraits a strong resemblance, a lively

† They were, I believe, Prussians, natives of Memel. The eldest, a dexterous practician in his branch of art, and a man of insinuating manners, after having been the idol of all the Dilettanti of all travelling nations in Europe at Rome, became painter and favourite to the court of Naples before the expulsion, and died at that place. F.

expression, and a true character. His colouring was extremely good and natural; and he mixed his tints in a peculiar manner, so as to give a surprising force to his pictures, by the freedom and boldness of his pencil; it being professedly his opinion, that a master ought to conceal, as much as possible, the labour and the exactness requisite in portrait-painting.

Vandyck had conceived so high an opinion of the merits of Hals, by having examined several of his performances, that he went to Haerlem, where that artist lived, with no other intention than to pay him a visit; and introduced himself as a gentleman on his travels, who wished to have his portrait painted, and yet had but two hours to spare for that purpose. Hals, who was hurried away from the tavern, took the first canvas that lay in his reach, and sat down to his work in a very expeditious manner. In a short time he had proceeded so far, that he desired Vandyck to look at what he had done; and that artist not only seemed to be much pleased, but told Hals that such work seemed to him so very easy, he was persuaded he could do it himself.

Immediately he took the palette and pencils, made Franck Hals sit down, and spent a quarter of an hour in painting his portrait; but, the moment Hals cast his eyes on it, he cried out in astonishment, that no hand except that of Vandyck could work so wonderfully, and he embraced him with a degree of transport not to be described.

Vandyck endeavoured to prevail on him to go as his associate to England, and engaged to enrich him; but Hals declined that honourable proposal, and told him, that his happiness consisted solely in the enjoyment of his friends and his bottle, and while he possessed those, he was fully content with his condition and his country. Those celebrated artists quitted each other with mutual regret, and Vandyck used to say, that Hals would have been the best in his profession, if he had given more tenderness to his colours; for, as to his pencil, he knew not one who was so perfectly master of it.

DIRK HALS.

DIED 1656, AGED 67.

He was the brother of Franck Hals, born at Mechlin, in 1589, and was a disciple of Abraham Bloemart, under whose direction he principally practised the painting of animals; but when he quitted that master, he chose for his general subjects, drolls, conversations, feasts, or merry-makings, which he designed with a great deal of low humour and spirit; but he was in no degree comparable with his brother, either in correctness, colouring, or excellence of handling.

GAVIN HAMILTON.

DIED 179—, AGED —.

Gavin Hamilton, descended from a branch of a noble family in Scotland, resided for the greater part of his life at Rome. He had not perhaps the genius of an inventor, but the advantages of liberal education, and of a classic taste in the choice of his subjects, and the style at which he always, and often successfully, aimed, made him at least equal to his most celebrated contemporaries. Some of the subjects which he painted from the *Iliad*, bear ample evidence of this. Achilles grasping the Body of Patroclus and rejecting the consolation of the Grecian chiefs, and Hector tied to his Chariot, have something of Homeric sublimity and pathos; the moment chosen is the crisis of the fact, and the test of the hero's character. But in this last he is not always happy, as in Achilles dismissing Briseis, where the gesticulation of an actor supplants the expression of the man.

Of his women the Briseis in the same subject is the most attractive. Neither his Andromache mourning over Hector, nor the Helen in the same, or the scene with Paris, reach our ideas of

the former's dignity and anguish, or the form and graces of the latter. Indeed, what idea can be supposed to reach that beauty, which in the confession of age itself, deserved the ten years struggle of two nations? And yet, in the subject of Paris, those graces and that form are to be subordinate to the superior ones of Venus. He would rank with the first names in art, who from such a combination, should escape without having provoked the indignation, contempt, or pity, of disappointed expectation.

Though he was familiar with the antique, the forms of Hamilton have neither its correctness nor characteristic purity: something of the modern eclectic principle prevails in his works, and his composition is not seldom as much beholden to common-place ornamental conceits and habits, as to propriety. Though solicitous about colour, he was no colourist; he should have disdained what the grandeur of his subjects rejected, and contented himself with negative hues, and grave and simple tones, instead of the clammy greys, harsh blues, and sordid reds, the refuse of the Roman and Bolognese schools, that cut his breadth and dim his chiaroscuro.

A considerable part of the latter periods of this artist's life was dedicated to the discovery of antique monuments. He opened scavos in various places of the Roman state, at Centumcellæ, Velletri, Ostia, and above all, at Tivoli, among the ruins of Adrian's Villa: and it must be owned, that the success which attended most of his researches made amply up to art in general, for the loss which painting perhaps may have suffered by the intermission of his practice and example. In the collection of the Musco Clementino, next to the treasures of Belvedere, the contributions of Hamilton in statues, busts, and basso relievos, were by far the most important to the progress of art and classic learning; and the best collections scattered over Russia, Germany, and this country, owe many of their principal ornaments to his discoveries. Nor was he less attentive to modern art: he published his *Schola Italica Picturæ* to trace the progress of its styles from Lionardo da Vinci, to the successors of the Caracci.

It yet remains to be said of Hamilton, that however eminent his talents or other qualities were, they were excelled by the liberality, benevolence, and humanity, of his character. F.

WILLIAM HAMILTON.

DIED 1801, AGED 50.

W. Hamilton, of Scotch extraction, but probably born in London, went, scarcely a youth, with Zucchi the painter of ornaments, to Rome, and at his return soon acquired general employment by the versatility of his talent, the amenity of his method, his knowledge of colours, assiduity, and expedition. He was employed in all the public works which the speculations of commerce had contrived, to form a new branch of opulence from the works of living artists; the Shakspeare, the Poets', and Biblical Galleries, and that of National History: and in each of these obtained the praise of the employers, and the applause of the public. He excelled in ornament, to which he gave propriety, richness, and a classic air. His coloured drawings imitate the juice of his oil-tints, with more freshness, and without much labour are finished with taste.

Hamilton was a man of affability and gentle manners; his politeness covered no insincerity, nor his emulation envy. He died in the vigour though not in the bloom of life, deeply lamented by his more familiar friends and regretted by the public. He was a member of the Rôyal Academy. F.

JOHN HANNEMAN.

DIED 1680, AGED 69.

He was born at the Hague, in 1611, and, according to the testimony of some writers, was a disciple of Vandyck; but with much more probability, according to others, he was a disciple of

Hubert Ravestein. However, he formed his taste, and his manner of pencilling, by studying and copying the works of Vandyck, observing particularly the airs of the heads, which he very happily imitated; and in the tints of his carnations he had somewhat so extremely soft and delicate, as to give them an appearance little inferior to those of Vandyck. Several of Hanneman's copies after that illustrious painter's works shewed such exactness, and at the same time such a freedom of hand, that they are frequently mistaken for originals.

Although he was usually employed in portrait-painting, yet he sometimes designed historical and allegorical subjects. Of the latter kind there is a large picture in the hall of the States of Holland, representing Peace, under the figure of a beautiful woman seated on a throne, holding a dove on her knees, and crowned with wreaths of laurel by two genii. The composition is rich, and it is painted with a great deal of force; the carnations approaching very near to the tints of Vandyck. He continued in England for sixteen years, and, at his return to the Hague, became the favourite painter of the Princess Mary of Orange.

PETER HARDIME.

DIED 1748, AGED 70.

He was born at Antwerp, in 1678, and instructed in the art of painting by his brother Simon Hardime, a flower-painter, who died at London in 1737. Peter imitated the manner of his brother; but he had superior talents, and excelled him to a very great degree; though he withdrew himself from his direction when he was only nineteen years old, and at that age set up in his profession. He fixed on the Hague for his place of residence, and found sufficient employment among the principal persons in that city, which increased his reputation daily so far, that his works were distributed through all the Low Countries. In the monastery of the Bernardines, near Antwerp, in the year 1718, he painted four large designs, representing the four Seasons, in which he introduced all the fruits and flowers peculiar to each. That is accounted the most capital of his performances; the objects are well grouped, the fruits and flowers are fine imitations of nature, freely handled, with an agreeable tone of colouring, and are well finished.

Terwesten employed him to paint the flowers and fruits in his compositions, which before had been undertaken by Verbruggen; but at last the taste for those kind of subjects and still life declining through all Europe, and his business not being as constant as it had been formerly, he fell into a fixed melancholy, imagining himself and his works to be disesteemed, and he died through discontent and despondency.

HARTCAMP.—See LODOWICK SMITS.

FRANCIS HAYMAN.

DIED 1776, AGED 68.

This artist, who was a native of Devonshire, and scholar of Brown, owed his reputation to the pictures he painted for Vauxhall, which recommended him to much practice in giving designs for prints to books, in which he sometimes succeeded well, though a strong mannerist, and easily distinguishable by the large noses and shambling legs of his figures. In his pictures his colouring was raw, nor in any light did he attain excellence. He was a rough man, with good natural parts, and a humourist; a character often tasted by contemporaries, but which seldom assimilates with, or forgives the rising generation.

JOHN VAN HECK.

He was born at the village of Quaremonde, near Oudenarde, about the year 1625, and went early to Rome, where the Duke of Bracciano became his patron, and engaged him for a considerable time in his service. His reputation increased the demand for his works, and most of the cardinals and princes at Rome were solicitous to procure some of his paintings.

He not only painted flowers and fruit in a good style, and finished them with neatness, but also landscapes, designed after the beautiful scenes in the neighbourhood of Rome; and he enlivened them by small figures, very correctly and delicately drawn. He likewise painted vases of silver, agate, porphyry, marble, or bronze, in imitation of the antique; and other objects of still life, in which he shewed an agreeable choice, and good composition. Though the Italians were fond of the works of Van Heck, and readily purchased them, yet he spent the latter part of his life at Antwerp, where he lived in the highest esteem.

NICHOLAS VANDER HECK.

This painter was born in Holland, about the year 1580, and learned the art of painting from John Naeghel, at the Hague. He distinguished himself as a good composer of historical subjects, but his greatest excellence was seen in his landscapes. His manner of penciling was strong and firm, his colouring natural and lively; and his knowledge of the chiaroscuro enabled him to give his pictures a bold and striking effect.

Three historical compositions of this master are preserved in the town-house at Alkmaer. In the first is represented the Beheading of the Bailiff of South Holland, by order of Count William the Good, for an act of oppression exerted against a poor peasant; the subject of the second is the punishment of an unjust Judge, who was flayed alive by order of Cambyases; and the third is the Judgment of Solomon.

MARTIN HEMSKERK VANDER HECK.

He was the nephew of Martin Hemskirk, and the son of Nicholas Vander Heck, under whom he was taught the principles of drawing and design, and the art of colouring; but, although he had the advantage of so able an instructor, he had neither the capacity nor the execution of that eminent artist, and in landscape appeared to be very much his inferior.

Most frequently he chose for his subjects, old castles, and other antiquated buildings, in the style of Roland Roghman; and he was observed to be particularly fond of painting the castle of Egmont, in its different views.

WILLIAM, and VIGOR, VAN HEEDE.

VIGOR DIED 1708, AGED 49.—WILLIAM DIED 1728, AGED 68.

These painters were brothers, supposed to be born at Furnes, in the years 1659 and 1660; but by their having lived for a long time in Italy, where they perfected themselves in the knowledge of their profession, they have left very few of their best works in their own country. Vigor returned to Furnes before his brother; but William continued longer at Rome.

He was invited by the Emperor to Vienna; and was engaged to work for other princes of Germany, who expressed a strong desire to detain him at their different courts. In the church of St. Walburg, at Furnes, there is a capital picture of this master, representing the Martyrdom of a Saint. It is designed in the manner of Lairese, full of spirit in the composition, with a tone of colouring that is very natural; and through the whole, the chiaroscuro is judiciously

observed. The works of these brothers are very rarely to be met with, even at Furnes, where they both lived for a great many years; from whence it is concluded, that they were purchased by strangers, who knew how to prize their merit better than their own countrymen.

JOHN DAVID DE HEEM.

DIED 1674, AGED 74.

He was born at Utrecht, in 1600, and was taught the art of painting by his father David de Heem, a good painter of fruit and flowers; who guided the taste of his son to the subjects, and had the satisfaction to see himself abundantly surpassed by him.

The subjects in which he excelled, were fruit, flowers, vases of gold and silver richly embossed, musical instruments, Turkey carpets, and such-like objects of still life. He studied nature minutely, and might justly be said rather to have embellished, than to have imitated nature; every thing that he painted being not only truly, but elegantly exact. A peculiar transparence of colouring distinguishes his pictures from those of most others, but particularly when he represents transparent bodies, such as crystal, glass, or gems; nor can a judicious eye consider the union, the harmony, or the freshness of his tints, without admiration.

During his life, his paintings were sold for incredible sums, which rendered them scarce purchasable by any who had not immense fortunes; and by that means he was enabled to live in a degree of affluence proportionable to the excellence of his talents and his merit.

CORNELIUS DE HEEM.

He was born at Utrecht, about the year 1623, the son and disciple of John David de Heem; and being very carefully instructed by his father, he became a good painter; delighted in the same subjects; composed, coloured, and penciled, in the same style and manner; but never arrived at the excellence of his father, although he had in many respects abundance of merit. His principal power consisted in painting vases, carpets, and such objects of still life; which, from a similarity of colouring, disposition, and touch, are frequently taken for the work of David.

LUCAS DE HEERE.

DIED 1584, AGED 50.

He was born at Ghent, in 1534, the son of John de Heere, the best statuary of his time; and Anne Snyters, who had the reputation of being a most surprising paintress of landscapes in miniature. Van Mander gives almost an incredible account of one performance of that female artist.

That writer says, she painted a landscape, representing a windmill with the sails bent; the miller appeared as if mounting the stairs, loaded with a sack; upon the terrace where the mill was fixed, was seen a cart and horse, and on the road several peasants. The whole was highly finished, and penciled with wonderful delicacy and neatness, and was also accurately distinct; yet the painting was so amazingly minute, that the surface of it might be covered with one grain of corn.

From such parents De Heere had a fair prospect of gaining every necessary part of instruction; and having, under their direction, learned to design and handle the pencil with ease and freedom, he was placed as a disciple with Francis Floris. With that master he improved so expeditiously, as to become in some respects his equal, but in composition and invention his superior.

On his quitting the school of Floris, he travelled to France, where he was employed for some years by the queen-mother, in drawing designs for tapestry: and while he continued at Fon-

tainbleau, he studied after the antique statues preserved in that palace, though he never made so happy a use of that study in his subsequent compositions, as might have been expected from his talents. At his return to his native city, he painted a great number of portraits with applause; and he was remarkable for having so retentive a memory, that if he saw any person but once, he could paint his likeness as strong as if he had his model before his eyes.

On the shutters of the altar-piece in the church of St. Peter, at Ghent, he painted the Descent of the Holy Ghost on the Apostles, in which the draperies are extremely admired; and, in the church of St. John, he painted an altar-piece representing the Resurrection.

His manner was stiff, resembling that of his master; but in the colouring of the heads of his portraits, there appears a great deal of nature and clearness; and he is very commendable for his high finishing, as well as for giving a fullness to his draperies. This artist resided for several years in England, where many of his portraits of the nobility are still preserved, and they are very much esteemed.

DANIEL VAN HEIL.

He was born at Brussels, in 1604, and studied after nature. As a painter of landscapes he had a great reputation; but he discontinued that manner, being more pleased with subjects which excited pity and terror, such as conflagrations of cities, villages, or palaces; and those he represented with abundance of truth, and often with a terrible exactness.

The pictures of this master are very frequent, and some of them are extremely well coloured, and freely and firmly penciled. Among his capital performances are mentioned, the Destruction of Troy, the Burning of Sodom, and an excellent winter-piece, which is in the collection of Prince Charles of Lorraine. He had a light touch, a natural tone of colouring, and a very great variety in the scenes of his landscapes.

JOHN BAPTIST VAN HEIL.

He was born at Brussels, in 1609, being the brother of Daniel and Leonard Van Heil, and principally devoted himself to paint sacred and poetical subjects from history, which were much esteemed; though sometimes he painted portraits. His invention was fertile and lively; he had a good manner of penciling; and was accounted much superior to either of his brothers. According to de Bie, all those three artists were alive in 1661.

LEONARD VAN HEIL.

He also was born at Brussels, in 1603; and those objects which he chose to paint, were imitated from nature, and described with the utmost exactness. He generally painted in a small size, but in an exquisite manner, and with a neat and delicate pencil.

*JOSEPH HEINTZ.

DIED AGED

Fuessli, the biographer of this artist, leaves us in the dark with regard to the time of his birth and death. He was a native of Berne, and made a considerable figure in that circle of artists who shared the favours of the emperor Rodolph II. at Prague, at whose expence he is said to have completed his studies in Italy. The main aim of the German school, at that period was, to unite the tone and chiaroscuro of Correggio, with the fire and motion of Tintoretto, a scheme which proved less abortive in the productions of Joseph Heintz than in the more mannered and wilder effusions of his companions. His Leda is Corregiesque; Diana surprised by Acteon, and the Rape of Proserpina, combine with superior poetry of conception, the powerful chiaroscuro

and glow of the Venetian. A cabinet-piece by Heintz, in the collection of Canon Nyscheler at Zurich, representing himself with his wife and family, possesses every excellence of Terburg or Metz. F.

** ISAAC HELLE.

FLOURISHED 1562.

Of Isaac Helle, as a man, history is silent; as an artist, we only know, that he executed a considerable work, 1562, in the cathedral of Toledo, little of which remains, but that little is sufficient to indicate, that he studied in Italy, and perhaps profited by the instructions of Michael Angiolo, whose style he imitates. F.

THEODORE HELMBREKER.

DIED 1694, AGED 70.

Helmbreker, born at Haerlem, 1624, was the disciple of Peter Grebber, but travelled for improvement to Italy, where he spent the greater part of his life, and died.

He had an extensive talent, though not on a large scale. His best works are conversations, fairs, beggars, landscapes, &c. in a style which sometimes resembles that of Bamboccio. In his latter works he has however more clearness than depth. F.

MATTHEW VAN HELMONT.

He was born at Brussels; but he principally resided at Antwerp. It is not mentioned under what master he learned the art of painting; yet it is supposed that he travelled through Italy, by the taste observable in all his compositions. His usual subjects were markets, fairs, shops with fruits and vegetables, or elaborations of chemists, in the Italian style; and his works were much prized by Lewis XIV. who enriched France with the paintings of many foreign artists, among which the works of this master held a considerable rank.

SEGRES JACQUES VAN HELMONT.

DIED 1726, AGED 43.

He was the son and pupil of Matthew Van Helmont, born at Antwerp, in 1683, but being deprived of his father at an early period, was indebted for his progress chiefly to his own exertions and perseverance.

His compositions were in the grand style; his colouring is true, his design correct; and among the Flemish artists, he is considered as a painter of distinction. The great altar-piece in the church of the Carmelites at Brussels, was of Van Helmont's composition: the subject is Elijah sacrificing before the Priests of Baal. A great number of his works are in the churches, convents, palaces, and public edifices, of the Low Countries.

BARTHOLOMEW VANDER HELST.

DIED 1670, AGED 57.

He was born at Haerlem, in 1613, and became one of the best portrait-painters of his time. He sometimes employed his pencil on historical subjects; and the landscapes which he introduced in those compositions are always in a good taste, and designed with a great deal of truth and nature. But his chief merit consists in portraits, which he designed in an agreeable style, with a light, free touch, and a mellow pencil; with broad draperies, and beautiful colouring. If on comparison he be found inferior to Vandyck, it is perhaps less in execution than taste.

His most capital performance is in the Chamber of Justice, in the town-house of Amster-

dam : it represents the principal officers of the trained bands as large as life. The carnations, the attitudes, the draperies, are finely designed and executed ; the local colours are good, and the ornaments, with the vases of gold and silver, are delicately finished, and imitated to great perfection.

MARTIN HEMSKERCK.

DIED 1574, AGED 76.

He was born at the village of Hemskerck, in 1498, and at first learned design from John Lucas ; but afterwards became a disciple of John Schoreel. His beginnings were unpromising and heavy ; yet, by dint of uncommon industry and assiduity, he overcame every difficulty and discouragement, and obtained the character of being a very considerable master.

After he quitted the school of Schoreel, he imitated the manner of that painter entirely ; and finished a picture for the chapel of the artists at Haerlem, representing St. Luke painting the Portrait of the Virgin, which was so exactly in the style of Schoreel, that it seemed impossible to determine whether it had not really been executed by that master. However, although he had competent employment in his own country to detain him there, yet he was eagerly desirous to see Rome ; and having procured letters of recommendation, he travelled thither, and met with a very favourable and honourable reception. There he applied himself to study the antique, and the works of Michael-Angelo Buonaroti ; and copied many of the superb ruins in the environs of Rome, intending those designs for the ornament of his future compositions.

After an application of three years, he returned to his native country, and changed his manner of designing ; though, by many able judges, his early manner after Schoreel was preferred to his latter, the muscular parts not being expressed so sharp in his first designs as they were afterwards*.

EGBERT HEMSKERCK, called the Old.

It seems very extraordinary, that no circumstance relative to the time in which this great painter flourished, or to the school in which he was taught, should be taken notice of by any of the writers on the subject of painting ; although, perhaps, through all Europe, no painter is more universally known, and few had more admirers.

He designed and drew correctly, his colouring is extremely natural and transparent, and his pictures have a strong effect, from his accurate management of the chiaroscuro. His touch is free, firm, and full of spirit, and his expression is admirable. Some of his pictures appear rather too dark, particularly in the back-grounds ; though perhaps that defect might have been occasioned by the colours having changed from their original tint, or perhaps from the severe treatment of unskilful cleaners or varnishers. But his genuine works, when entire, and well preserved, have a clearness and force equal to any of the Flemish artists. The great reputation of Hemskerck hath excited so great a number of painters either to imitate his manner, or to copy his works, that abundance of pictures are sold for his real performances, which are a dishonour to his genius and his pencil.

* He invented with more fertility than taste or propriety ; his design is ostentatious without style, and his forms long without elegance. He rather grouped than composed, and seems to have been unacquainted with chiaroscuro. His costume is always arbitrary and often barbarous, and in the admission of ornaments and the disposition of his scenery, he oftener consulted the materials which he had compiled at Rome, than fitness of place, or the demands of his subject.

EGBERT HEMSKERCK, called the Young.

DIED 1704, AGED 59.

He was born at Haerlem, in 1645, and was a disciple of Peter Grebber : but he imitated the manner of Brouwer, and also of the Elder Hemskerck. He quitted his own country to settle at London, where, for a long time, his compositions were exceedingly esteemed, though now they are much sunk in their value.

He had abundance of humour, and a very lively and whimsical imagination, which caused him to delight in composing the most wild, fanciful, and uncommon subjects ; such as the nocturnal intercourse of witches, devils, and spectres, temptations of St. Anthony, and enchantments ; and those subjects he executed with a free pencil, and a spirited touch. His drawing was tolerably correct, and in some of his compositions extremely good ; and his colouring was generally commendable, though sometimes it appears disagreeable by its foulness.

It was customary with him to introduce his own portrait among the drolls and conversations which he designed ; and for that purpose he had always a small looking-glass placed near his easel.

HENRY HERREGOUTS, the Old.

He was born at Mechlin, about the year 1666, and learned the principles of his art in his native city ; but he formed his style of painting from studying the works of the best masters, and improving his knowledge by an accurate study after nature.

In all his compositions he shewed a fertile invention, his style of painting was grand, his design full of spirit, and his colouring agreeable. His figures had expression and character, and his draperies were easy and natural ; he painted with great freedom of pencil, and his touch was broad and firm. His general subjects were designed in a large size, and in some of his compositions the figures were abundantly larger than life.

Most of the churches at Antwerp and Bruges were adorned with the paintings of this master ; but his most capital performance is in the parish-church of St. Anne, at Bruges ; of which the subject is the Last Judgment ; and the composition, as well as the execution, afford sufficient evidence of the merit of this master.

He had a son,

— HERREGOUTS, the Young,

Who, though a very considerable artist, was much inferior to his father. However, many of his paintings are in the churches at Bruges, and are greatly esteemed ; one of which is in the church of the bare-footed Carmelites, and represents the Presentation of Christ in the Temple.

**FRANCISCO DE HERRERA EL VIEJO.

B. 1576, † 1656.

F. de Herrera, surnamed the Elder, of Sevilla, a fellow-scholar of Pacheco, in the school of Luis Fernandez, was the first who freed the pencil from that tinidity which had till then marked the execution of Andalusian painters, and may be considered as the founder of a new school, which counted among its primitive pupils Diego Velázquez : but though decided and rapid, Herrera was no mannerist ; his works bear the test of minute inquiry in design and composition, and charm by colour ; such is his Last Judgment, at S. Bernardo at Sevilla, and in fresco the cupola of S. Bonaventura. The common objects of life he imitated with uncommon precision ; his kitchens, ales, hostels, are as exquisite, as difficult to be obtained. He has left some etchings, and worked in bronze, which led him to forge coin ; he was discovered, and, to escape the

hands of justice, took asylum with the Jesuits, who obtained his pardon from Philip IV. 1624. Herrera had two sons: the elder, called 'el Rubio,' inherited the father's talent for Bodegoncillos or Bambocciate, but died young: the second,

****FRANCISCO DE HERRERA EL MOZO,**

B. 1622, † 1685,

Painter and architect, resembled his father still more. He studied at Rome, and from his talents for Bambocciate, fish, and still life, was by the Italians nicknamed 'il Spagnolo degli Pesci.' On his return to Sevilla, he was soon distinguished and made sub-president or director of the Académie established in 1660; but, too proud to submit to the superior authority of Murillo, he went to Madrid, rivalled the most favourite artists, and was employed by the court: The St. Hermengildus painted for the Carmélites, the frescoes of the chapel San Felipe el Real, and the Assumption of the Virgin in that of the Madonna de Atocha, procured him, with the execration of his rivals, the honours of principal painter to the king, and the place of Maestro Mayor de las Obras Reales. He died at Madrid 1685.

The style of El Mozo allures with vigorous contrasts of chiaroscuro, and a composition full of fire; but his colour has neither the mellowness nor the 'impasto' of his father's, whom he nearly equals in Bambocciate and excels in flowers. Of architecture his knowledge was superficial, notwithstanding the praise of Palomino. His powers, upon the whole, whatever be their scale, were certainly inferior to his opinion of them. F.

WILLIAM DE HEUSCH.

He was born at Utrecht, in 1638, where he learned the first rudiments of the art; but he went early to Rome, and placed himself as a disciple with John Both, whom he successfully imitated.

He designed entirely after nature, and sketched the views of the Rhine, and the Tiber, of Frescati, and Tivoli, from which he composed his landscapes, which he enriched with excellent figures and animals of different kinds, elegantly designed, and finished with neatness; he generally chose for his subjects, huntings, harvest-time, or shepherds and villagers employed in different occupations or amusements.

JACOB DE HEUSCH.

DIED 1701, AGED 44.

Jacob de Heus, or Heusch, was the nephew and pupil of William, whom he surpassed; he went to Rome, and studied the style of Salvator Rosa: the choice of his landscapes is picturesque, his animals and figures are touched with spirit, and his colour has energy and truth.

ABRAHAM DE HEUSCH.

He was born at Utrecht, about the year 1650, and learned the art of painting from Christian Striep. His favourite subjects were plants, and herbs of different kinds, insects, serpents, reptiles; all which he copied from nature, with very singular neatness and truth. It was impossible to behold such exactness of imitation, and such exquisite finishing as he bestowed on his pictures, without being astonished at his patience, as well as the skill he shewed in the disposition of his objects. Not many of the works of this master are to be seen, as he spent a great deal of time in giving them as much perfection as he could, and as he quitted painting for a commission in the navy.

JOHN VANDER HEYDEN.

DIED 1712, AGED 75.

This extraordinary artist was born at Gorcum, in 1637, and derived his early knowledge of painting from a painter on glass, of no great note; his taste directed him to the choice of such subjects as are very rarely seen in so great perfection, as they have been represented by his pencil. He painted churches, temples, palaces, views of cities, and country-houses; which he copied with all imaginable precision, and added new beauties to them, by the landscapes, the trees, and lovely distances, which he introduced with great propriety and judgment.

His pictures are finished with inexpressible neatness, and amazing patience; and he had one particularity, which can scarcely be found in any other master, that of painting his buildings so minutely exact, as to admit of counting even the stones or bricks employed in their construction. Yet the objects in his pictures form admirable masses of light and shadow; the *chiaroscuro* is well understood; the perspective excellent; and the union and harmony are not injured by the surprising care and delicacy of the handling.

Several masters have finished their works as highly as Vander Heyden; but few of them have possessed the art of uniting mellowness with high finishing. Nothing appears laboured or servile; nothing hard, stiff, or dry; but the more minutely and critically we examine his paintings, we cannot avoid being the more astonished to observe the taste and conduct visible through the whole.

Among other considerable buildings, he painted the view of the Royal Exchange and Monument at London, of the Town-house at Amsterdam; the views of Rome, Cologne, and Delft, and many churches and palaces, which are filled with a multitude of figures, all busy and in motion, and very judiciously disposed: and all those figures being painted by Adrian Vandervelde (till 1672, in which year Adrian died), they add still a greater degree of value to the pictures of this master.

** DON JOSEPH GARCIA HIDALGO.

B. 1656? LIVED STILL 1711.

Though this painter did compose his own biography, the year and place of his birth remain uncertain. At Valencia, he tells us, he was called a Castilian; perhaps he was a Murcian, for in Murcia he applied first to the art under Villacis and Gilarte: he then travelled to Rome, and under the direction of Giacinto Brandi was making considerable progress, when declining health hastened his return to the milder climate of Valencia, from whence, after a studious residence of some years, he advanced to Madrid, and in 1674 received the commission of decorating the cloisters of S. Felipe el Real with a series of paintings; a labour often interrupted by other numerous avocations, and protracted to 1711: in the twenty-four subjects of this extensive work, he shewed himself master of composition.

Garcia was made painter to the court, and knight of S. Miguel, by Philip V.; and by the tribunal of the Inquisition appointed censor of public paintings. His exertions in art were chiefly directed to the improvement of style and the acquisition of a classic taste in Spain; with this view he published, 1691, his '*Principios para estudiar el Nobilissimo Arte de la Pintura.*' F.

JOSEPH HIGHMORE.

DIED 1780, AGED 88.

He was the nephew of Serjeant Highmore, and was bred a lawyer, but quitted that profession.

for painting, which he exercised with reputation amongst the successors of Kneller, under whom he entered into the Academy; and, living at first in the city, was much employed there for family-pieces. He afterwards removed to Lincoln's-Inn-Fields, and painted the portraits of the Knights of the Bath, on the revival of that Order, for the series of plates which he first projected, and which were engraved by Pine. He published two pamphlets, one called, *A critical Examination of the Ceiling painted by Rubens in the Banqueting House, in which Architecture is introduced, as far as relates to Perspective; together with the Discussion of a Question, which has been the Subject of Debate among Painters: the other, The Practice of Perspective, on the Principles of Dr. Brook Taylor, &c.*

NICHOLAS HILLIARD.

DIED 1619, AGED 72.

He was the son of Nicholas Hilliard of Exeter, born in that city in 1547; and for want of a proper instructor, he studied the works of Hans Holbein, which to him seemed preferable to all others. But although he copied the neatness of his model, he was incapable of acquiring the force and nature which that great master impressed on all his smaller performances. He could never arrive at any strength of colouring; his carnations were always pale, and void of any variety of tints; yet his penciling was exceedingly neat, the jewels and ornaments of his portraits were expressed with lines incredibly slender, and even the hairs of the head and of the beard were almost distinctly to be counted. He was exact in describing the dress of the times, but he rarely attempted more than a head; and yet his works were much admired and highly prized. He painted the portrait of the Queen of Scots, which gained him universal applause; and Queen Elizabeth sat to him for her portrait several times.

LAWRENCE DE LA HIRE.

DIED 1656, AGED 50.

He was born at Paris, in 1606, and devoted to the profession by his father, who was a painter in some degree of credit. He was the only artist of his time in France who did not endeavour to imitate the manner of Vouet; though that which he assumed was not at all superior, and he continued a mannerist of an inferior order.

PHILIP DE LA HIRE.

DIED 1719, AGED 42.

He was born at Paris, in 1677; and it is uncertain under what master he studied the art of painting, but he chose to imitate the style of composition, and the manner, of Watteau. He painted the same kind of subjects with great success, and some of his pictures are not without merit.

** WILLIAM HOARE.

DIED 1792, AGED 86.

William Hoare, educated in London under an Italian painter, and at Rome the fellow-pupil of Battoni under Imperiali, settled on his return at Bath, where for several years he maintained a high character as a portrait-painter, in crayons and in oil-colours; and at the Octagon Chapel and the Hospital of that city placed two historical pictures.

Hoare was one of the first members of the Royal Academy; and left a son, Prince Hoare, the present Secretary for Foreign Correspondence at that institution.—See *Edwards*, p. 166. F.

MINDERHOUT HOBBI MA.

This eminent painter is supposed to be born about the year 1611, at Antwerp; but the master from whom he received his instruction is not known. He studied entirely after nature, sketching every scene that afforded him pleasure, and his choice was exceedingly picturesque. His grounds are always agreeably broken, and he was particularly fond of describing slopes diversified with shrubs, plants, or trees, which conducted the eye to some building, ruin, grove, or piece of water, and frequently to a delicate remote distance; every object perspectively contributing to delude our observation to that point.

The forms of his trees are not unlike Ruysdael and Dekker; and in all his pictures he shews an admirable knowledge of the chiaroscuro. His colouring is extremely good, and his skies evidently shew that he made nature his principal director, by the shape and disposition of his clouds, as also by those peculiar tints, by which he expressed the rising and setting of the sun, the morning and evening. His touch is light, free, and firm; and his paintings have a very striking effect, by the happy distribution of his light and shadow. The figures which he himself designed are but indifferent, which was a defect imputable to Claude Lorraine and Gaspar Poussin, as well as to Hobbima; but the latter, conscious of his inability in that respect, admitted but few figures into his designs, and those he usually placed somewhat removed from the immediate view, at a prudent distance from the front line. However, most of his pictures were supplied with figures by Ostade, Teniers, and other very famous masters, which must always give them a great additional value.

The works of Hobbima are now exceedingly scarce, and industriously sought for.

** WILLIAM HODGES.

DIED 1797, AGED 53?

W. Hodges of London, a pupil and assistant of Wilson the landscape-painter, accepted an appointment to go out as draughtsman in the second voyage to the South Seas under Captain Cook; from which he returned after an absence of three years, and painted some pictures for the Admiralty, of scenes at Otaheite and Ulitea. After some residence in England, he left it for the East Indies, where, under the patronage of Warren Hastings, he acquired a 'very decent fortune.' After his return, 1784, he resided and practised the art in London till 1790, when he made an excursion to Germany and Russia. At no long interval, he quitted the art as a profession, and retired to Dartmouth on mercantile engagements, where he died.

Hodges had the boldness and the neglect of Wilson, but not genius enough to give authority to the first, or make us forgive the last: too inaccurate for scene-painting, too mannered for local representation, and not sublime or comprehensive enough for poetic landscape; yet, by mere decision of hand, nearer to excellence than mediocrity, and perhaps superior to some, who surpassed him in perspective or diligence of execution.

He was a member of the R. A.—See Edwards Anecd. p. 241.

F.

JOHN VAN HOECK, or HOUK.

DIED 1650, AGED 50.

He was born at Antwerp, according to Descamps, about the year 1600, and was placed under the direction of Rubens.

From the school of Rubens he visited Rome, and resided there for some years. His merit soon procured him the favour of the prime nobility and cardinals; and his works were admired not only in Rome, but in other parts of Italy through which he travelled. At the solicitation of the emperor Ferdinand II. he went to Vienna, where he painted the portraits of the Imperial

family, and composed several historical pictures. The portraits which he painted were remarkable for their resemblance, and are considered as not much inferior to Vandyck; and the altarpiece which is preserved in the church of Notre Dame at Mechlin, representing a Dead Christ, with the figures of the Virgin, St. John, and Mary Magdalen, beautifully executed, sufficiently evidences his strength in historical composition.

ROBERT VAN HOECK.

He was born at Antwerp, in 1609, and became an artist of very uncommon distinction, favoured in the highest degree by the king of Spain, and by that monarch appointed controller of the fortifications throughout all Flanders.

The pictures which he painted were generally of a small size, with abundance of figures; and he particularly excelled in those subjects which admitted of introducing the greatest number of them, such as battles, plundering of villages, the march of armies, or encampments.

His works are truly estimable: his design was exceedingly correct, his touch had unusual neatness, and his colouring was delicate.

GERARD HOET.

DIED 1733, AGED 85.

He was born at Bommel, in 1648, and was a disciple of Warnard Van Rysen, an excellent painter, who had been bred in the school of Poelemburg.

After practising for some time at Cleves, and Paris, he settled at Utrecht, and in that city and its neighbourhood displayed his abilities, in executing several grand designs for ceilings, salons, and apartments, and also in finishing a great number of easel-pictures for cabinets.

The reputation of Hoet, for knowledge and skill in his profession, was so universally established at Utrecht, that he was appointed director of an academy for drawing and painting, which he conducted with great honour to himself, and remarkable advantage to his pupils. He had a lively imagination, a very ready invention, a talent for composition and correctness in the costume. His manner of painting was clean and neat, and he was thoroughly master of the true principles of the chiaroscuro. His figures in general are designed with elegance, his colouring is vivid, natural, and harmonious; his touch is light and firm, and his pictures have a great deal of transparence. His small easel-paintings are as distinctly touched as highly finished; and yet his larger works are always penciled with a freedom that is suitable to those grander compositions.

Many capital pictures of this master are in the palace of Slangenberg; and his eminent talents may be seen in the grand staircase at Voerst, the seat of the Earl of Albemarle. In Holland, and also in our kingdoms, several charming pictures of Hoet are preserved; some of them in the manner of Poelemburg, and others in the style of Carel du Jardin.

*SAMUEL HOFMAN.

DIED 1648, AGED 59.

Samuel Hofman was the son of a clergyman in the canton of Zurich, and took the rudiments of the art from Gotthard Ringgli, but travelled to Flanders, became the pupil of Rubens, and one of the greatest portrait-painters of the age. His style, equally forcible, broad, and mellow in execution, has a dignity which borders on grandeur; his colours are few but pure, and his pencil is marrowy and decided; he penetrated character, and every physiognomy became interesting under his hand. Such are his portraits at Zurich; of his historic pictures, that which he painted for the church of Baden is perhaps the principal; it represented Christ deciding on the Tribute-money, and was rejected, as being more likely to scandalize than to edify, by the indiscriminate introduction of portraits. In still life, in fruit, vegetables, game, fish, fowl, and

culinary subjects, Hofman has given specimens in large, which for truth, breadth, and taste, cannot perhaps be equalled; the best of these he painted at Amsterdam, where he married. He died at Frankfort on the Mayn, and left one son and two daughters. F.

WILLIAM HOGARTH.

DIED 1764, AGED 66.

This original genius was born 1698, in the parish of St. Bartholomew, and bound apprentice to Mr. Ellis Gamble, a silversmith of eminence in Cranbourn-street, Leicester-Fields. In this profession it is not unusual to bind apprentices to the single branch of engraving arms and cyphers on every species of metal, and in that particular department young Hogarth was placed. He began business on his own account about 1720; and his first employment seems to have been the engraving of arms and shop-bills. The next step was to design and furnish plates for booksellers; of which those now best known are seventeen, for a duodecimo edition of "Hudibras" (with Butler's head) in 1746. The first piece in which he distinguished himself as a painter, was a representation of Wanstead Assembly, the portraits from life, without burlesque, and the colouring rather better than some of his later and more highly-finished performances. It was Hogarth's custom to sketch out on the spot any remarkable face which particularly struck him, and of which he wished to preserve the remembrance; and this he frequently did with a pencil on his nail. In 1730 Mr. Hogarth married the only daughter of Sir James Thornhill. In 1733 his genius became conspicuously known. His "Harlot's Progress" introduced him to the notice of the great, and Hogarth rose completely into fame. Soon after the peace of Aix-la-Chapelle he went over to France, and was taken into custody at Calais while he was drawing the gate of that town; a circumstance which he has recorded in his picture intitled "O the Roast Beef of Old England!" published 1749. He was actually carried before the governor as a spy, and, after a very strict examination, committed a prisoner to Gransire, his landlord, on his promising that Hogarth should not go out of his house till he was to embark for England. In 1753 he appeared to the world in the character of an author, and published a quarto volume, intitled, "The Analysis of Beauty, written with a View of fixing the fluctuating Ideas of Taste." In this performance he shews, by a variety of examples, that a curve is the line of beauty, and that round swelling figures are most pleasing to the eye; and the truth of his opinion has been countenanced by subsequent writers on the subject. In the diction of this work he was assisted by Dr. Benjamin Hoadley the physician, who carried it on to about the third part, Chap. IX. and then, through indisposition, declined the friendly office with regret. Mr. Hogarth afterwards applied to his neighbour, Mr. Ralph, who, however, proceeded no further than about a sheet; and the kind office of finishing the work, and superintending the publication, was lastly taken up by Dr. Morrell, who went through the remainder of the book. Hogarth had one failing in common with most people who attain wealth and eminence without the aid of liberal education: he affected to despise every kind of knowledge which he did not possess. Having established his fame with little or no obligation to literature, he either conceived it to be needless, or decried it because it lay out of his reach. In "Beer-street," among other volumes consigned by him to the pastry-cook, we find Turnbull "on Ancient Painting," a treatise which Hogarth should have been able to understand before he ventured to condemn. No man, however, was more ductile to flattery: a word in favour of "Sigismonda" might have commanded a proof-print, or forced an original sketch out of our artist's hands. Being once at dinner with Dr. Cheselden and some other company, he was told that Mr. John Freke, surgeon of St. Bartholomew's Hospital, a few evenings before, at Dick's Coffee-house, had asserted that Greene was as eminent in composition as Handel. "That fellow, Freke (replied Hogarth) is always shooting his bolt absurdly one way or another! Handel is a giant in music; Greene only a light Florimel kind of a composer."

"Ay (says our artist's informant), but at the same time Mr. Freke declared you were as good a portrait-painter as Vandyck." "There he was in the right (adds Hogarth): and so by G—I am, give me my time, and let me choose my subject!" Hogarth was also the most absent of men; to one instance of which we must limit our relation. Soon after he set up his carriage, he had occasion to pay a visit to the lord-mayor (Mr. Beckford). When he went, the weather was fine; but his business detained him till a violent shower of rain came on. He was let out of the Mansion-house by a different door from that at which he entered; and, seeing the rain, began immediately to call for a hackney-coach. Not one was to be met with on any of the neighbouring stands; and our artist sallied forth to brave the storm, and actually reached Leicester-Fields without bestowing a thought on his own carriage, till Mrs. Hogarth (surprised to see him so wet and splashed) asked him where he had left it. The last memorable event of our artist's life was his quarrel with Mr. Wilkes; in which, if Mr. Hogarth did not commence direct hostilities, he at least obliquely gave the first offence, by an attack on the friends and party of that gentleman. Mr. Churchill the poet soon after published the "Epistle to William Hogarth," and took for the motto, *Ut pictura poesis*. Mr. Hogarth's revenge against the poet terminated in vamping up an old print of a pug-dog and a bear, which he published under the title of "The Bruiser, C. Churchill (once the Reverend!)", in the character of a Russian Hercules," &c. At the time these hostilities were carrying on in a manner so virulent and disgraceful to all the parties, Hogarth died.

The following character of Hogarth, by WALPOLE, the late Lord ORFORD, is no bad addition to the account of his life.

"Having dispatched the herd of our painters in oil, I reserved to a class by himself that great and original genius, Hogarth; considering him rather as a writer of comedy with a pencil, than as a painter. If catching the manners and follies of an age *living as they rise*, if general satire on vices and ridicules, familiarised by strokes of nature, and heightened by wit, and the whole animated by proper and just expressions of the passions, be comedy, Hogarth composed comedies as much as Moliere: in his Marriage A-la-mode there is even an intrigue carried on throughout the piece. He is more true to character than Congreve; each personage is distinct from the rest, acts in his sphere, and cannot be confounded with any other of the *dramatis personæ*. The alderman's footboy, in the last print of the set I have mentioned, is an ignorant rustic; and if wit is struck out from the characters in which it is not expected, it is from their acting conformably to their situation, and from the mode of their passions, not from their having the wit of fine gentlemen. Thus there is wit in the figure of the alderman, who, when his daughter is expiring in the agonies of poison, wears a face of solicitude, but it is to save her gold ring, which he is drawing gently off her finger. The thought is parallel to Moliere's, where the miser puts out one of the candles as he is talking. Moliere, inimitable as he has proved, brought a rude theatre to perfection. Hogarth had no model to follow and improve upon. He created his art; and used colours instead of language. His place is between the Italians, whom we may consider as epic poets and tragedians, and the Flemish painters, who are as writers of farce, and editors of burlesque nature. They are the Tom Browns of the mob. Hogarth resembles Butler, but his subjects are more universal; and amidst all his pleasantry, he observes the true end of comedy, reformation; there is always a moral to his pictures. Sometimes he rose to tragedy, not in the catastrophe of kings and heroes, but in marking how vice conducts, insensibly and incidentally, to misery and shame. He warns against encouraging cruelty and idleness in young minds, and discerns how the different vices of the great and the vulgar lead by various paths to the same unhappiness. The fine lady in Marriage A-la-mode, and Tom Nero in the Four Stages

of Cruelty, terminate their story in blood; she occasions the murder of her husband; he assassinates his mistress. How delicate and superior too is his satire, when he intimates in the College of Physicians and Surgeons that preside at a dissection, how the legal habitude of viewing shocking scenes hardens the human mind, and renders it unfeeling! The president maintains the dignity of insensibility over an executed corpse, and considers it but as the object of a lecture. In the print of the Sleeping Judges, this habitual indifference only excites our laughter.

"It is to Hogarth's honour that, in so many scenes of satire or ridicule, it is obvious that ill-nature did not guide his pencil. His end is always reformation, and his reproofs general. Except in the print of the Times, and the two portraits of Mr. Wilkes and Mr. Churchill, that followed, no man, amidst such a profusion of characteristic faces, ever pretended to discover or charge him with the caricature of a real person; except of such notorious characters as Chartres and mother Needham, and a very few more who are acting officially and suitably to their professions. As he must have observed so carefully the operation of the passions on the countenance, it is even wonderful that he never, though without intention, delivered the very features of any identical person. It is at the same time a proof of his intimate intuition into nature: but had he been too severe, the humanity of endeavouring to root out cruelty to animals would atone for many satires. It is another proof that he drew all his stores from nature and the force of his own genius, and was indebted neither to models nor books for his style, thoughts, or hints, that he never succeeded when he designed for the works of other men. I do not speak of his early performances at the time that he was engaged by booksellers, and rose not above those they generally employ: but in his maturer age, when he had invented his art, and gave a few designs for some great authors, as Cervantes, Gulliver, and even Hudibras, his compositions were tame, spiritless, void of humour, and never reach the merits of the books they were designed to illustrate. He could not bend his talents to think after any body else. He could think like a great genius rather than after one. I have a sketch in oil that he gave me, which he intended to engrave: it was done at the time that the House of Commons appointed a committee to enquire into the cruelties exercised on prisoners in the Fleet to extort money from them. The scene is the committee; on the table are the instruments of torture. A prisoner in rags, half starved, appears before them; the poor man has a good countenance, that adds to the interest. On the other hand is the inhuman gaoler. It is the very figure that Salvator Rosa would have drawn for Iago in the moment of detection. Villainy, fear, and conscience, are mixed in yellow and livid on his countenance; his lips are contracted by tremor, his face advances as eager to lie, his legs step back as thinking to make his escape; one hand is thrust precipitately into his bosom, the fingers of the other are catching uncertainly at his button-holes. If this was a portrait*, it is the most speaking that ever was drawn; if it was not, it is still finer.

"It is seldom that his figures do not express the character he intended to give them. When they wanted an illustration that colours could not bestow, collateral circumstances, full of wit, supply notes. The nobleman in Marriage A-la-mode has a great air; the coronet on his crutches, and his pedigree issuing out of the bowels of William the Conqueror, add to his character. In the Breakfast the old steward reflects for the spectator. Sometimes a short label is an epigram, and is never introduced without improving the subject. Unfortunately some circumstances, that were temporary, will be lost to posterity, the fate of all comic authors; and if ever an author wanted a commentary, that none of his beauties might be lost, it is Hogarth; not from being obscure (for he never was that but in two or three of his first prints, where transient national

* It was the portrait of Bambridge, the Warden of the Fleet prison.

follies, as lotteries, free-masonry, and the South-sea, were his topics), but for the use of foreigners, and from a multiplicity of little incidents, not essential to, but always heightening, the principal action. Such is the spider's web extended over the poor's box in the parish church; the blunders in architecture in the nobleman's seat seen through the window, in the first print of *Marriage A-la-mode*; and a thousand in the *Strollers* dressing in a Barn, which for wit and imagination, without any other end, I think the best of all his works: as for useful and deep satire, that on the Methodists is the most sublime. The scenes of *Bedlam* and the *Gaming-house* are inimitable representations of our serious follies or unavoidable woes; and the concern shewn by the lord-mayor, when the companion of his childhood is brought before him as a criminal, is a touching picture, and big with humane admonition and reflection.

"Another instance of this author's genius is his not condescending to explain his moral lessons by the trite poverty of allegory. If he had an emblematic thought, he expressed it with wit, rather than by symbol. Such is the whore setting fire to the world in the *Rake's Progress*. Once indeed he descended to use an allegoric personage, and was not happy in it: in one of his election prints *Britannia's* chariot breaks down, while the coachman and footman are playing at cards on the box. Sometimes too, to please his vulgar customers, he stooped to low images and national satire, as in the two prints of *France* and *England*, and that of the *Gates of Calais*. The last indeed has great merit, though the caricatura is carried to excess. In all these the painter's purpose was to make his countrymen observe the ease and influence of a free government, opposed to the wants and woes of slaves. In *Beer-street* the English butcher tossing a Frenchman in the air with one hand, is absolute hyperbole; and what is worse, was an after-thought, not being in the first edition. The *Gin-alley* is much superior, horridly fine, but disgusting.

"His *Bartholomew-fair* is full of humour; the *March to Finchley*, of nature: the *Enraged Musician* tends to farce. The *Four Parts of the Day*, except the last, are inferior to few of his works. The *Sleeping Congregation*, the *Lecture on the Vacuum*, the *Laughing Audience*, the *Consultation of Physicians* as a coat of arms, and the *Cockpit*, are perfect in their several kinds. The prints of *Industry* and *Idleness* have more merit in the intention than execution.

"Towards his latter end he now and then repeated himself, but seldomer than most great authors who executed so much.

"It may appear singular, that of an author whom I call comic, and who is so celebrated for his humour, I should speak in general in so serious a style; but it would be suppressing the merits of his heart to consider him only as a promoter of laughter. I think I have shewn that his views were more generous and extensive. Mirth coloured his pictures, but benevolence designed them. He smiled like Socrates, that men might not be offended at his lectures, and might learn to laugh at their own follies. When his topics were harmless, all his touches were marked with pleasantry and fun. He never laughed, like Rabelais, at nonsense that he imposed for wit; but, like Swift, combined incidents that divert one from their unexpected encounter, and illustrate the tale he means to tell. Such are the hens roosting on the upright waves in the scene of the *Strollers*, and the devils drinking porter on the altar. The manners or *costume* are more than observed in every one of his works. The very furniture of his rooms describe the characters of the persons to whom they belong; a lesson that might be of use to comic authors. It was reserved to Hogarth to write a scene of furniture. The rake's levee-room, the nobleman's dining-room, the apartments of the husband and wife in *Marriage A-la-mode*, the alderman's parlour, the poet's bedchamber, and many others, are the history of the manners of the age.

"But perhaps too much has been said of this great genius as an author; it is time to speak

of him as a painter, and to mention the circumstances of his life, in both which I shall be more brief. His works are his history; as a painter, he had but slender merit.

“ His apprenticeship was no sooner expired, than he entered into the academy in St. Martin’s-lane, and studied drawing from the life, in which he never attained to great excellence. It was character, the passions, the soul, that his genius was given him to copy. In colouring he proved no greater a master: his force lay in expression, not in tints and chiaroscuro. At first he worked for booksellers, and designed and engraved plates for several books; and, which is extraordinary, no symptoms of genius dawned in those plates. His *Hudibras* was the first of his works that marked him as a man above the common; yet what made him then noticed, now surprises us to find so little humour in an undertaking so congenial to his talents. On the success however of those plates he commenced painter, a painter of portraits; the most ill-suited employment imaginable to a man whose turn certainly was not flattery, nor his talent adapted to look on vanity without a sneer. Yet his facility in catching a likeness, and the method he chose of painting families and conversations in small, then a novelty, drew him prodigious business for some time. It did not last, either from his applying to the real bent of his disposition, or from his customers apprehending that a satyrist was too formidable a confessor for the devotees of self-love. He had already dropped a few of his smaller prints on some reigning follies; but, as the dates are wanting on most of them, I cannot ascertain which, though those on the South-sea and Rabbit-woman prove that he had early discovered his talent for ridicule, though he did not then think of building his reputation or fortune on its powers.

“ His *Midnight Modern Conversation* was the first work that shewed his command of character: but it was the *Harlot’s Progress*, published in 1729 or 1730, that established his fame. The pictures were scarce finished, and no sooner exhibited to the public, and the subscription opened, than above twelve hundred names were entered on his book. The familiarity of the subject, and the propriety of the execution, made it tasted by all ranks of people. Every engraver set himself to copy it, and thousands of imitations were dispersed all over the kingdom. It was made into a pantomime, and performed on the stage. The *Rake’s Progress*, perhaps superior, had not so much success, from want of novelty; nor indeed is the print of the *Arrest* equal in merit to the others.

“ The curtain was now drawn aside, and his genius stood displayed in its full lustre. From time to time he continued to give those works that should be immortal, if the nature of his art will allow it. Even the receipts for his subscriptions had wit in them. Many of his plates he engraved himself; and often expunged faces etched by his assistants, when they had not done justice to his ideas.

“ Not content with shining in a path untrodden before, he was ambitious of distinguishing himself as a painter of history. But not only his colouring and drawing rendered him unequal to the task; the genius that had entered so feelingly into the calamities and crimes of familiar life, deserted him, in a walk that called for dignity and grace. The burlesque turn of his mind mixed itself with the most serious subjects. In his *Danaë* the old nurse tries a coin of the golden shower with her teeth, to see if it is true gold: in the *Pool of Bethesda*, a servant of a rich ulcerated lady beats back a poor man that sought the same celestial remedy. Both circumstances are justly thought, but rather too ludicrous. It is a much more capital fault that *Danaë* herself is a mere nymph of Drury. He seems to have conceived no higher idea of beauty.

“ So little had he eyes to his own deficiencies, that he believed he had discovered the principle of grace. With the enthusiasm of a discoverer, he cried, *Eureka!* This was his famous line of beauty, the ground-work of his *Analysis*, a book that has many sensible hints and observations,

but that did not carry the conviction, nor meet the universal acquiescence he expected. As he treated his contemporaries with scorn, they triumphed over this publication, and imitated him to expose him. Many wretched burlesque prints came out to ridicule his system. There was a better answer to it in one of the two prints that he gave to illustrate his hypothesis. In the *Ball*, had he confined himself to such outlines as compose awkwardness and deformity, he would have proved half his assertion: but he has added two samples of grace, in a young lord and lady, that are strikingly stiff and affected: they are a Bath Beau and a County Beauty.

“ But this was the failing of a visionary. He fell afterwards into a grosser mistake. From a contempt of the ignorant virtuosi of the age, and from indignation at the impudent tricks of picture-dealers, whom he saw continually recommending and vending vile copies to bubble-collectors, and from having never studied, indeed having seen few, good pictures of the great Italian masters, he persuaded himself that the praises bestowed on those glorious works were nothing but the effects of prejudice. He talked this language till he believed it; and having heard it often asserted, as is true, that time gives a mellowness to colours and improves them, he not only denied the proposition, but maintained that pictures only grew black and worse by age, not distinguishing between the degrees in which the proposition might be true or false. He went farther: he determined to rival the ancients, and, unfortunately, chose one of the finest pictures in England as the object of his competition. This was the celebrated *Sigismonda* of Sir Luke Schaub, now in the possession of the Duke of Newcastle, said to be painted by Coreggio, probably by Furnio, but no matter by whom. It is impossible to see the picture, or read Dryden's inimitable tale, and not feel that the same soul animated both. After many essays, Hogarth at last produced *his Sigismonda*, but no more like *Sigismonda*, than I to Hercules. Not to mention the wretchedness of the colouring, it was the representation of a maudlin strumpet just turned out of keeping, and with eyes red with rage and usquebaugh, tearing off the ornaments her keeper had given her. To add to the disgust raised by such vulgar expression, her fingers were bloodied by her lover's heart that lay before her like that of a sheep's for her dinner. None of the sober grief, no dignity of suppressed anguish, no involuntary tear, no settled meditation on the fate she meant to meet, no amorous warmth turned holy by despair; in short, all was wanting that should have been there, all was there that such a story should have banished from a mind capable of conceiving such complicated woe; woe so sternly felt, and yet so tenderly. Hogarth's performance was more ridiculous than any thing he had ever ridiculed. He set the price of 100*l.* on it, and had it returned on his hands by the person for whom it was painted. He took subscriptions for a plate of it, but had the sense at last to suppress it. I make no more apology for this account than for the encomiums I have bestowed on him. Both are dictated by truth, and are the history of a great man's excellencies and errors. Milton, it is said, preferred his *Paradise Regained* to his immortal poem.”

“ The last memorable event of our artist's life was his quarrel with Mr. Wilkes, in which, if Mr. Hogarth did not commence direct hostilities on the latter, he at least obliquely gave the first offence, by an attack on the friends and party of that gentleman. This conduct was the more surprising, as he had all his life avoided dipping his pencil in political contests, and had early refused a very lucrative offer that was made to engage him in a set of prints against the head of a court-party. Without entering into the merits of the cause, I shall only state the fact. In September, 1762, Mr. Hogarth published his print of the *Times*. It was answered by Mr. Wilkes in a severe *North Briton*. On this the painter exhibited the caricature of the waiter. Mr. Churchill, the poet, then engaged in the war, and wrote his *Epistle to Hogarth*, not the brightest of his works, and in which the severest strokes fell on a defect that the painter had neither caused

nor could amend—his age; and which, however, was neither remarkable nor decrepit; much less had it impaired his talents, as appeared by his having composed but six months before one of his most capital works, the Satire on the Methodists. In revenge for this epistle, Hogarth caricatured Churchill under the form of a canonical bear, with a club and a pot of porter—*et vitulâ tu dignus et hic*—never did two angry men of their abilities throw mud with less dexterity.

“He sold about twenty-four of his principal pictures by auction in 1745. Mr. Vincent Bourne addressed a copy of Latin hendecasyllables to him on his chief pictures; and Roquetti, the enameller, published a French explanation, though a superficial one, of many of his prints, which, it was said, he had drawn up for the use of Marshal Belleisle, then a prisoner in England.”

**RODRIGO DE HOLANDA.

A sounding name, and the information that he was painter to two kings, Philip II. in the last years of his reign, and to his successor Philip III. is all that history has transmitted to us of Rodrigo de Holanda. Of his works no vestiges remain. F.

JOHN, or HANS HOLBEIN.

DIED 1554, AGED 56.

This admirable painter was born at Basle, in 1498, and instructed in the art by his father John Holbein. In the early part of his life he pursued his studies with incessant assiduity; and being possessed of an elevated genius, his progress was exceedingly rapid, so that he soon became far superior to his instructor. He excelled all his contemporaries in portrait; and in that style arrived at so high a degree of perfection, that Zuccherò, who certainly was well qualified to judge of his merit, did not hesitate to compare his portraits with those of Raphael and Titian.

He painted equally well in oil, water-colours, and distemper, in large and in miniature; but he had never practised the art of painting in miniature, till he came to England; when he learned it from Lucas Cornelii; though he afterwards carried it to its highest perfection. His paintings of that kind have all the force of oil colours, and are finished with the utmost delicacy. In general he painted on a green ground, but in his small pictures frequently he painted on a blue.

The invention of Holbein was surprisingly fruitful, and often poetical; his execution was remarkably quick, and his application indefatigable. His pencil was exceedingly delicate; his colouring had a wonderful degree of force; he finished his pictures with exquisite neatness; and his carnations were life itself. His genuine works are always distinguishable by the true, round, lively imitation of flesh, visible in all his portraits, and also by the amazing delicacy of his finishing.

He visited London at the request of Erasmus, who recommended him to Sir Thomas More; and Sir Thomas immediately employed him, shewed him every mark of respect and real friendship, entertained him at his own table, allowed him an apartment in his house, and detained him for three years. In which time he painted the portraits of his patron, and all the family of Sir Thomas; as also several portraits of his relations and friends, which were hung up in a grand hall. As soon as King Henry VIII. beheld those performances, he was so struck with their beauty, their life, and admirable likeness, that he took Holbein into his service, and favoured him highly as long as he lived.

It is observed by most authors, that Holbein always painted with his left hand; though one

modern writer objects against that tradition, that in a portrait of Holbein painted by himself, which was in the Arundelian collection, he is represented holding the pencil in the right hand.

Holbein painted two compositions for the hall of the Steel-yard Company; admired for the richness of the colouring, and the strong character in the figures through the whole. Zuccherò, on seeing those pictures, expressed the highest esteem for Holbein, and even copied them in Indian ink.

Abbé du Bos observes, that the altar-piece at Basle, painted by Holbein, may be compared with the best productions of Raphael's disciples for composition, and preferred to them with respect to colouring; that he shews a greater degree of knowledge of the *chiaroscuro*, and particular incidents of light that are truly marvellous. That observation of Du Bos may perhaps be considered by some judicious readers as a just description of the perfections of Holbein; and to others of equal taste and judgment, it may appear as an encomium a little too high-stretched. Holbein undoubtedly had many excellences, which procured him, very deservedly, the admiration of all Europe; but to equal him in portrait with Raphael and Titian, as Zuccherò did, or to place him on an equality with the best of Raphael's disciples in composition, as Abbé du Bos has done, seems to be not altogether justifiable; for, notwithstanding the abundant merit of this master in many respects, it cannot be denied that the German taste predominates in most, if not all of his compositions*.

It is indeed to be lamented, that such a number of pictures are positively asserted to be of the hand of Holbein, which are a dishonour to his pencil; but any judicious person, who hath observed one genuine picture, will not easily be imposed on.

CORNELIUS HOLSTEIN.

He was born at Haerlem, in 1653, the son and also the disciple of Peter Holstein, a painter on glass, by whose careful instruction he became an artist of considerable eminence.

Among many applauded pictures of this master, Houbraken mentions one which he had the opportunity of examining; it represented the Triumph of Bacchus; and several naked figures, particularly of boys, were introduced in the design. He describes it as being well composed, correctly drawn, and pleasingly coloured; and although a large sum had been paid for it, yet even that large sum seemed to be far short of its value. He also mentions the ceiling of the Treasury at Amsterdam, as being exceedingly well designed and executed.

GILLES HONDEKOETER.

He was born at Utrecht, in 1583, and imitated the style of composition, and the manner of colouring, of Roland Savery, and David Vinckenbooms. He studied after nature those views which he intended for his landscapes, and in general made an agreeable choice. The forms and leafing of his trees are more in the taste of Vinckenbooms than Savery; but they are well

* Mr. Pilkington disputes about a golden tooth; there is no altar-piece of Holbein at Basle: an admirable figure of a dead man, not indeed of a Saviour, painted on pannel, is preserved there in the public library, and has been miserably engraved by Mechel, who has likewise given a series of engravings from the original designs of our Saviour's Passion, formerly in the possession of Rubens, now in that of W. Y. Otley. From these, and the celebrated Death's Dance, chiefly known from the wood-prints published by Frellon at Lyons, we ought to form our estimate of Holbein's historic powers, which he had no opportunity of shewing in England. Holbein's title to this Death's Dance would not have been called in question, had the ingenious author of the dissertation written on that subject, been acquainted with the German edition. It is likewise to be observed, that the Death's Dance at Basle, engraved by Mathew Merian, is a work much older than Holbein's, perhaps of the time of our Henry IV. and towards the end of the sixteenth century, has been retouched by Hugh Glauber. F.

handled, and firmly penciled, though sometimes perhaps they are a little too brown, or too yellow.

He painted different kinds of fowls with singular truth and exactness, and frequently filled his small landscapes with no other objects; but those he finished highly, and with great transparence of colouring.

GYSBRECHT HONDEKOETER.

He was born at Utrecht, in 1613, the son of Gilles Hondekoeter, from whom he learned design and colouring. The subjects he painted were, cocks, hens, ducks, and other domestic fowls, which he delineated in a lively and strong manner, giving his objects agreeable attitudes, and colouring them exactly after nature. The works of this master are very often injudiciously ascribed to his son, although the paintings of Gysbrecht are in every respect abundantly inferior to those of Melchior Hondekoeter.

MELCHIOR HONDEKOETER.

DIED 1695, AGED 59.

He was the son of Gysbrecht Hondekoeter, born at Utrecht, in 1636, and from his infancy was carefully trained up to the profession by his father. He chose the same subjects; but, in his manner of painting them, he surpassed not only his master, but even the best of his contemporaries, in a very high degree. Till he was seventeen years of age he practised under the direction of Gysbrecht, and accustomed himself to paint several sorts of birds; but particularly he was pleased to represent cocks, hens, ducks, chickens, and peacocks, which he described in an elegant variety of actions and attitudes.

After the death of his father, which happened in 1653, he received some instructions from his uncle John Baptist Weeninx; but his principal and best instructor was nature, which he studied with intense application, and that enabled him to give to every animal he painted such truth, such a degree of force, expression, and life, as seemed to equal nature itself; nor did any artist take more pains to study every point that might conduce to the perfection of his art. His pencil was wonderfully neat and delicate; his touch light, his colouring exceedingly natural, lively, and remarkably transparent; and the feathers of his fowls were expressed with such a swelling softness, as might readily and agreeably deceive the eye of any spectator.

It is reported, that he had trained up a cock to stand in any attitude he wanted to describe, and that it was his custom to place that creature near his easel; so that, at the motion of his hand, the bird would fix itself in the proper posture, and would continue in that particular position, without the smallest perceptible alteration, for several hours at a time.

The landscapes which he introduces as the back-grounds of his pictures, are adapted with peculiar judgment and skill, and admirably finished; they harmonise with his subject, and always increase the force and the beauty of his principal objects. His touch was very singular in imitating the natural plumage of the fowls he painted; which not only produced a charming effect, but also may prove serviceable to an intelligent observer, to assist him in determining which are the genuine pictures of this master, and which are impositions. The works of Hondekoeter are justly in very great request and estimation, and they generally afford a large price, almost in proportion to their value.

ABRAHAM HONDIUS.

DIED 1691, AGED 53.

This painter, who is well known in our kingdoms, was born at Rotterdam, in 1638, according

to the most authentic writers, though Descamps fixes his birth in 1650, twelve years later. He appears to have been an universal master, painting, with equal readiness, landscapes, animals of all kinds, particularly dogs, huntings of wild animals, boars, deer, wolves, and foxes, as also conversations and fowls; but his favourite subjects were huntings.

His manner seems peculiar to himself; it was bold and free; and, except Rubens and Snyders, few masters have painted animals in a greater style, or with more spirit. There is certainly a great deal of fire in his compositions; but his colouring is often extravagant, and his drawing extremely incorrect. In general his penciling was harsh, and he delighted in a fiery tint; yet some of his small pictures are very neatly finished. There is a great inequality as to the merit of the works of Hondius, some of them being in every respect abundantly superior to others; but there is scarce any master whose compositions are so easily distinguishable as those of Hondius, by certain particularities in his touch, his taste of design, and his colouring.

**NATHANIEL HONE.

DIED 1784.

Nathaniel Hone was a native of Dublin. He settled in London, where he practised with reputation, both as a painter in oil and in miniature, particularly enamel, in which line, we are told, that he ranked high.

It appears likewise that he had a talent for painting caricature and scraping in mezzotinto.

He was one of those artists who were chosen Members of the R. Academy at its foundation. See Edwards, Anecdotes, p. 99. F.

GHERARD HONTHORST, called GHERARDO DALLE NOTTI.

DIED 1660, AGED 68.

Gherard Honthorst, of Utrecht, called 'dalle Notti' from his principal subjects, was the pupil of Abraham Bloemart, but at Rome imitated the style of Caravaggio, with whose vivid tone and powerful masses of light and shade, he attempted to combine correctness of outline, refinement of forms, graceful attitudes, and that dignity which ought to be the characteristic of sacred subjects. In this he often succeeded. His subjects are generally night-pieces as large as life, and illuminated by torch or candle-light. Among his numerous pictures that of our Saviour before the Tribunal of Pilate, in the gallery Giustiniani, for energy, dignity, and contrast, is the most celebrated. F.

WILLIAM HONTHORST.

DIED 1683, AGED 79.

This painter, who was brother to Gherard Honthorst, was born at Utrecht in 1604, and learned the art of painting from Abraham Bloemart. The portraits which he painted were very much esteemed, and in reality those were his most commendable performances; for the historical subjects of his hand, which generally were painted in a large size, are in no degree equal to those of Gherard, either in respect of the composition, the handling, or the colour, although they are frequently sold for the works of that master.

PETER DE HOOGHE.

BORN ABOUT 1643.

Neither the native city, nor the master of this painter, are ascertained by any of the writers on this subject; but, by his manner of painting, Descamps accounts him to have been one of

the best disciples of Berchem. He seems, however, to have preferred the manner of Mieris, Metzu, and Slingeland.

The heads and hands of his figures have sometimes a degree of force scarce unworthy of being compared to Vandyck; his touch is more broad and free than either Metzu or Mieris, though he falls far short of their exquisite neatness. His pencil is light and firm; his design correct and in a good taste, as if he had been instructed in some celebrated school. His usual subjects are conversations, in which the draperies of his figures are taken from the modes of the times; and his colouring is extremely good, natural, and strong.

DIRK, or THEODORE VAN HOOGESTRAETEN.

DIED 1640, AGED 44.

He was born at Antwerp, in 1596, and at first was bred to the goldsmith's business and engraving; but having by accident gained the friendship of some Flemish painters, who instructed him in the rudiments of the art, he very soon became such an extraordinary proficient, that he quitted his original profession, and devoted himself entirely to painting.

He acquired a free manner of handling, and designed his subjects in a good taste, distinguishing himself above many of those artists who had from their infancy been regularly trained to the profession; and as he made it his constant practice to study after nature, the scenes of his landscapes, and all the objects he chose to paint, were represented with great truth and exactness.

SAMUEL VAN HOOGESTRAETEN.

DIED 1678, AGED 51.

He was born at Dort, in 1627, and learned the first principles of the art from his father Theodore Van Hoogestraeten, who took all possible care of his education; and when by study and practice he seemed qualified for greater improvement, he was placed as a disciple with Rembrandt. For some time he retained the manner of that master, particularly in his portraits, and painted with success; but he disused it gradually, and adopted another from which he never afterwards departed.

He had a spirit so emulous, that in whatsoever subjects he saw others excel, he was solicitous to contend with them, and felt an ambition to arrive at an equal degree of eminence in every particular branch; whether it was landscape, animals, architecture, calms at sea, storms, fruit, or flowers; and each of those subjects he painted with success.

His portraits were remarkable for good handling, for an agreeable likeness, and a good tone of colouring, as well as for retaining their original strength and lustre for a long time. The historical pictures of his hand are well designed; but the colour is crude, and betrays the palette.

JOHN HOOGZAAT.

DIED 1712, AGED 58.

He was born at Amsterdam, in 1654, was placed as a disciple with Gerard Lairese, and accounted one of the best of those artists who were formed in that school. Lairese was always profuse in his praise, and recommended him to the favour of the principal nobility; who soon afforded him opportunities of establishing his reputation.

He was equally qualified to paint in large or in small; and in all his works shewed a great deal of spirit, and a masterly execution. King William III. esteemed him highly, and employed him to adorn several apartments in his palace at Loo.

**ANTONIO L'HORFELIN.

B. 1597, † 1660.

Antonio, born at Saragossa, was sent by his father Pedro L'Horfelin*, at an early period, to Rome; where, without addicting himself to any of the schools then in vogue, he acquired classic principles of design, and an historic tone of colour, in the Capella Sistina and the Chambers of the Vatican; which on his return to Saragossa he displayed in numerous performances. F:

JOHN HOSKINS.

DIED 1664.

* He was taught to paint portraits in oil, when he first applied himself to study the art of painting, and followed that manner for some years; but afterwards he practised miniature, and in that way exceeded any of his performances in oil. King Charles, the Queen, and many of the nobility, sat to him; and he had the satisfaction to form two distinguished disciples, Alexander and Samuel Cooper, the latter of whom proved far superior to his master.

In the heads painted by Hoskins there is a great character of nature and truth; but the carnations want variety of tints, and appear too much of a brick-colour. However, Mr. Walpole (who is a very competent judge) mentions one work of Hoskins which, he says, may be accounted perfect; it is a portrait of a man, rather young, in which he thinks the colouring equal to Oliver, and the hair is touched with exquisite freedom. It is in the possession of Mr. Fanshaw.

CORNELIUS HOUSEMAN, or HUYSMAN.

DIED 1727, AGED 79.

He was born at Antwerp, in 1648; but lived mostly at Mechlin, and for that reason he is distinguished by the appellation of Houseman of Mechlin. He was placed with Gaspar de Witt, but, while he was under the direction of that master, happening accidentally to see some of the works of Artois, they affected him to such a degree, that he went directly to Brussels in search of that painter, and became his disciple.

No sooner had he commenced artist, than he attracted the eyes, the attention, and the approbation of the best judges; and particularly of the celebrated Vander Meulen, who was at that time on his journey through Flanders.

For some years he retained the manner of his master Artois, in all his compositions, and with great success; but afterwards he formed a manner peculiar to himself, that was much superior. Houseman is considered as one of the best among the Flemish painters of landscape: his style is extremely in the taste of the Italian school; his colouring is bold, and his touch free and excellent; and, in most of his pictures, he is fond of introducing a strong, warm mass of light, breaking on some part of his fore-ground, which is usually much enriched with plants and herbage.

* Pedro L'Horfelin, called 'de Poulitiers' (Poitiers?) from his native place near Langres, owes the remembrance of his name less to his own works than to the following circumstance: it was then a custom in Spain to have the price of every work of art estimated by two artists, one for the author, the other for the proprietor: if they could not agree, or were suspected of collusion, a third was called in to arbitrate between them, and his verdict was considered as decisive. When under Philip III. the price of the performances finished for the Palace del Pardo had been fixed at 617,899 reales, by Pedro Juan de Tapia and Lorenzo de Aguirre, Tomas de Angulo, Royal Secretary of the 'Junta de Obras y Bosques' was commissioned to call in an arbitrator of acknowledged impartiality: L'Horfelin was sent for; he deducted 309,861 reales from the former estimate—and was rewarded for his verdict.—See Bermudez, or Fiorillo.

He always painted the figures and animals in his own landscapes, and designed them well; and frequently he was employed by other artists, to adorn their landscapes with cattle and figures, Minderhout, Achtschellings, and Artois, being of the number.

He also painted the landscapes in the back-grounds of historical pictures, for other artists of considerable eminence.

JAMES HOUSEMAN, or HUYSMAN.

DIED 1696, AGED 40.

He was born at Antwerp, in 1656, and studied under Backereel, who had been a disciple of Rubens, and afterwards became a competitor with Vandyck. But Backereel being persecuted by the Jesuits, on account of some satirical verses which he had written against them, and obliged to fly from his country, Houseman, left destitute, went to England, and painted both history and portrait successfully, being accounted to rival Sir Peter Lely in the latter. Several of his works are still to be seen, which are as highly finished, and coloured with as much force, as any of Sir Peter's.

In his own judgment he preferred the portrait which he painted of Queen Catherine, to all his other performances; but certainly the most capital work of this master was over the altar of the Queen's chapel, at St. James's; and some Cupids, of his painting, have been justly and extremely admired.

JOHN RUDOLPH HUBER.

DIED 1748, AGED 80.

He was born at Basle, in Switzerland, in 1668, and learned the rudiments of the art from Gaspar Meyer, an indifferent painter; but in a short time he surpassed his instructor, and placed himself as a disciple with Joseph Werner.

At the age of nineteen he went to Italy, and at Venice was exceedingly caressed by Tempesta, in whose landscapes he painted the figures, as long as he continued in that city.

After a residence of six years at Rome, he returned to his native city, where his merit soon procured him every mark of distinction. His first remarkable work was a family-piece for the Marquis of Baden Dourlach, of a very large size; by which he gained the greatest applause, and his reputation was spread through all Germany. He was also employed by the Duke of Wirtemberg, who appointed Huber his principal painter, and gave him sufficient opportunity to exert himself in historical compositions for the ceilings and walls of his grand apartments; nor was there a Prince in Germany who did not seem solicitous to possess some of Huber's performances.

It is remarked of him, that he painted three thousand sixty-five portraits, besides a great number of historical pictures, all of them finished by his own hand, unassisted by any other artist; and, by way of distinction, he was commonly called the Tintoret of Switzerland. The colouring of this master is bold and strong, his touch light, and he shewed great freedom and readiness of hand in all his best works. He designed correctly, having acquired that habit by his studies at Rome, and his observation of nature; and though he lived to the age of fourscore, yet his vigour subsisted to the last year of his life.

THOMAS HUDSON.

DIED 1779, AGED 78.

This artist was the scholar and son-in-law of Richardson, and enjoyed for many years the chief

business of portrait-painting in the capital, after the favourite artists, his master and Jervas, were gone off the stage. Though Vanloo first, and Liotard afterwards, for a few years diverted the torrent of fashion from the established professor, still the country gentlemen were faithful to their compatriot, and were content with his honest similitudes, and with the fair tied wigs, blue velvet coats, and white satin waistcoats, which he bestowed liberally on his customers, and which with complacency they beheld multiplied in Faber's mezzotintos. The better taste introduced by Sir Joshua Reynolds put an end to Hudson's reign, who had the good sense to resign the throne soon after finishing his capital work, the family piece of Charles Duke of Marlborough. He retired to a small villa he had built at Twickenham, on a most beautiful point of the river, and where he furnished the best rooms with a well-chosen collection of cabinet-pictures and drawings by great masters; having purchased many of the latter from his father-in-law's capital collection. Towards the end of his life he married to his second wife Mrs. Fiennes, a gentlewoman with a good fortune, to whom he bequeathed his villa.

*IGNAZIO HUGFORD.

DIED 1778, AGED 75.

This painter, who was an Englishman, and lived at Florence, is inserted here, rather than no trace of English art may be lost than for any eminent merit of his own. He painted in a tolerable style an altar-piece in the church of S. Felicità, at Florence; and there are some small things of his in the Ducal collection. The rest of his pictures at the Vallombrosa of Forli and at Florence, are weak. He has been noted for his sagacity in distinguishing the hands of different artists. He had a brother, Father Henry Hugford, a monk of Vallombrosa, to whom the art of working in scagliola owes much of its advancement. F.

JOHN VAN HUGTENBURGH.

† DIED 1733, AGED 87.

This eminent master was born at Haerlem, in 1646; and it is asserted by some writers, that he received his first instruction from his father, who was an artist in good esteem. But it is allowed by most, that his intimate connection with John Wyck was what chiefly contributed to give him an early fondness for the profession.

He went to Italy, and from thence to France, where he spent some time with Vander Meulen, at Paris, in which artist he had the happiness to find a friend and an instructor, who freely communicated to him what he knew of the art.

At his return to Holland, his works very soon raised him to the highest rank of credit, and recommended him to the particular favour of Prince Eugene, who employed him to paint all his battles and sieges. He was also engaged for some time in the service of the Elector Palatine, who testified the esteem he had for this artist, by presenting him with a chain of gold and a medal.

Hugtenburgh had an elegant taste of composition and design; he studied nature accurately, and by that means not only gave great correctness to his figures and cattle, but the expression, action, motion, and attitude, that best suited every character, and every object. The countenances of his figures are skilfully and properly diversified, according to the different people

† There appears a considerable difference among writers in the dates of the death and age of this master; for, according to Descamps, he died in 1733, aged 87; according to the Chronological Tables, he died in 1730, aged 84; and, according to Houbraken, he died in 1719, aged 73; but I have preferred the authority of Mr. Descamps.

which his subject required him to represent: the features of a Turk, a Sclavonian, or a Cossack, are distinguishable in his paintings from those of other kingdoms, as much as their draperies; and one nation, in its habits and air, might at first sight be observed to differ as it does in nature, from the air and habits of another. His pencil is very delicate, his colouring remarkably transparent, his keeping exceedingly good, and, by the aerial perspective, his distances are as beautifully thrown off as those of Wouwermans. His skies are usually bright and clear, but they are always well adapted, and he managed the chiaroscuro with extraordinary skill; so that with great justice he is accounted one of the best battle-painters of the Low Countries.

JACQUES VAN HUGTENBURGH.

DIED 1669, AGED 30.

He was the elder brother of John, born at Haerlem, in 1639, and learned the principles of painting in his own country, from the celebrated Nicholas Berchem, to whom he was a disciple; but he left Haerlem when he was a very young man, and travelled to Rome, where he followed his profession with great credit; and, if he had not been cut off in the very bloom of life, would probably have been an honour to his country.

PETER VANDER HULST.

DIED 1708, AGED 56.

He was born at Dort, in 1652; and having been instructed by different masters in his native city, he determined on a journey to Rome, where he was attracted by the pictures of Mario da Fiori, and applied himself to paint flowers, insects, and reptiles. The flowers which he chose to paint, were of a wilder sort than those of De Heem or Segers; and among those flowers he generally introduced toads and frogs, and particularly lizards and serpents, with insects of various kinds; all which he painted in perfection. When he had spent some years in Italy, he attempted to paint portraits, but without success.

His colouring is lively and agreeable, his touch very free, and his manner of design is entirely in the taste of the Italian school. His works are not so highly finished as those of Mignon or De Heem; but they shew a particular felicity in the design, character, and disposition, rarely seen among the Flemish painters of those subjects, who are always most attentive to the neatness of their finishing.

**GILES HUSSEY.

BORN 1710, DIED 1788.

Giles Hussey, the son of a gentleman in Dorsetshire, was the pupil of Richardson, one Damini, and Ercole Lelli, in England and Italy, where, during a stay of some years, at Rome and Bologna, he raised expectations which were grievously disappointed on his return. Disdaining portraiture, discountenanced in history, Hussey was reduced to the solitary patronage of the then Duke of Northumberland, who, says Edwards, 'offered to receive him into his family; and to give him a handsome pension, with the attendance of a servant, upon condition that he should employ his talents chiefly,' though not exclusively, 'for the Duke. This offer he rejected, because the Duke did not comply with the further request of keeping a priest for him in the house.' Hussey, a bigot in religion, was attached to the creed of Rome; but had he not been so, commissions and patronage, almost confined to drawing copies, even from the antique, was certainly sufficiently provoking for a man of an original turn, to be rejected.

† Unless that of Mr. Douane be added, 'vel duo vel nemo; turpe et miserabile.'

The proofs that he had such a turn are not indeed either very numerous or very decisive; he had wasted life in collecting materials, without a plan for their application; and, if it were not for one insignificant specimen, even his title to be called a painter might be questioned.

Who wants to know more of Giles Hussey, will be gratified by consulting Edwards, *Anecdotes*, p. 150, &c. F.

JUSTUS VAN HUYSUM, the Old.

DIED 1716, AGED 57.

He was born at Amsterdam, in 1659, and was a disciple of Nicholas Berchem. While he was yet young, he gave early promises of capacity; and it is to be wished that he had always adhered to the style and colouring of his master. But it afterwards appeared, that by an unaccountable levity of temper, and through an ambition to excel in several branches, such as history, portrait, battles, sea-pieces, and flowers, he succeeded eminently in none, though best in the last, and in that style had the honour to instruct his son John Van Huysum, who proved an ornament to his profession, and almost above a possibility of being equalled by any future artist. He left three sons, who became painters, and were very eminent artists, and a fourth, who taught in Holland the art of drawing and design.

JUSTUS VAN HUYSUM, the Young.

AGED 22.

He was born at Amsterdam, the brother of the celebrated John Van Huysum, and died when he had arrived only at his twenty-second year. He painted battles in a large and a small size, with exceeding readiness and freedom, without having recourse to any models; and he composed his subjects merely by the power of his own lively imagination, disposing them also with judgment and taste.

JACOB VAN HUYSUM.

DIED 1740, AGED 60.

He was born at Amsterdam, in 1680, and died at London, where he had resided for several years. His merit chiefly consisted in imitating the works of his brother John; which he did with so much critical exactness, beauty, and delicacy, as frequently to deceive the most sagacious connoisseurs; and he usually had twenty guineas for each copy.

He also composed subjects of his own invention in the same style, which were very much prized; and his paintings increased in their value like those of his brother John.

JOHN VAN HUYSUM.

DIED 1749, AGED 67.

This illustrious painter has surpassed all who have ever painted in that style; and his works excite as much surprise by their finishing as they excite admiration by their truth.

He was born at Amsterdam, in 1682, and was a disciple of Justus Van Huysum, his father. He set out in his profession with a most commendable principle, not so much to paint for the acquisition of money, as of fame; and therefore he did not aim at expedition, but at delicacy, and if possible to arrive at perfection in his art. Having attentively studied the pictures of Mignon, and all other artists of distinction who had painted in his own style, he tried which manner would soonest lead him to imitate the lightness and singular beauties of each flower, fruit, or plant; and then fixed on a manner peculiar to himself, which seems almost inimitable. He soon received the most deserved applause, from the ablest judges of painting; even those

who furnished him with the loveliest flowers, confessing that there was somewhat in his colouring and pencilling that rendered every object more beautiful, if possible, than even nature itself. His pictures are finished with inconceivable truth; for he painted every thing after nature, and was so singularly exact, as to watch even the hour of the day in which his model appeared in its greatest perfection.

By the judicious he was accounted to paint with greater freedom than Mignon or Brueghel; with more tenderness and nature, than Mario da Fiori, Michael Angelo di Compidoglio, or Segers; with more mellowness than De Heem, and greater force of colouring than Baptist. His reputation rose to such a height at last, that he fixed immoderate prices on his works; so that none but princes, or those of princely fortunes, could pretend to become purchasers. Six of his paintings were sold, at a public sale in Holland, for prices that were almost incredible: one of them, a flower-piece, for fourteen hundred and fifty guilders; a fruit-piece, for a thousand and five guilders; and the smaller pictures for nine hundred.

The vast sums which Van Huysum received for his works, caused him to redouble his endeavours to excel; no person was admitted into his room while he was painting, not even his brothers; and his method of mixing the tints, and preserving the lustre of his colours, was an impenetrable secret, which he never would disclose. Yet his conduct is certainly not to his honour; but rather an argument of a low mind, fearful of being equalled or surpassed. From the same principle he would never take any disciples, except one lady, named Haverman, and he grew envious and jealous even of her merit.

By several domestic disquiets his temper became changed; he grew morose, fretful, and apt to withdraw himself from society. He had many enviers of his fame, which has ever been the severe lot of the most deserving in all professions; but he continued to work, and his reputation never diminished. It is universally agreed, that he has excelled all who have painted fruit and flowers before him, by the confessed superiority of his touch, by the delicacy of his pencil, and by an amazing manner of finishing; nor does it appear probable that any future artist will ever become his competitor. The care which he took to purify his oils, and prepare his colours, and the various experiments he made to discover the most lustrous and durable, is another instance of his extraordinary care and capacity.

From having observed some of his works that were perfectly finished, some only half finished, and others only begun, the principles by which he conducted himself may perhaps be discoverable. His cloths were prepared with the greatest care, and primed with white, with all possible purity, to prevent his colours from being obscured, as he laid them on very lightly. He glazed all other colours, except the clear and transparent, not omitting even the white ones, till he found the exact tone of the colour; and over that he finished the forms, the lights, the shadows, and the reflections; which are all executed with precision and warmth, without dryness or negligence. The greatest truth, united with the greatest brilliancy, and a velvet softness on the surface of his objects, are visible in every part of his compositions; and as to his touch, it looks like the pencil of nature.

Whenever he represented flowers placed in vases, he always painted those vases after some elegant model, and the bas-relief is as exquisitely finished as any of the other parts. Through the whole he shews a delicate composition, a fine harmony, and a most happy effect of light and shadow. Those pictures which he painted on a clear ground, are preferred to others of his hand, as having greater lustre, and as they demanded more care and exactness in the finishing; yet there are some on a darkish ground, in which appears rather more force and harmony.

It is observed of him, that in the grouping of his flowers, he generally designed those which

were brightest in the centre, and gradually decreased the force of his colour from the centre to the extremities. The birds' nests and their eggs, the feathers, insects, and drops of dew, are expressed with the utmost truth, so as even to deceive the spectator. And yet, after all this merited and just praise, it cannot but be confessed, that sometimes his fruits appear like wax or ivory, without that peculiar softness and warmth which is constantly observable in nature.

Beside his merit as a flower-painter, he also painted landscapes with great applause. They are well composed; and although he had never seen Rome, he adorned his scenes with the noble remains of ancient magnificence which are in that city. His pictures in that style are well coloured, and every tree is distinguished by a touch that is proper for the leafing. The grounds are well broken, and disposed with taste and judgment; the figures are designed in the manner of Lairese, highly finished, and touched with a great deal of spirit; and through the whole composition, the scene represents Italy, in the trees, the clouds, and the skies.

I.

LUCAS JACOBS, commonly called LUCAS VAN LEYDEN.

DIED 1533, AGED 39.

Lucas Jacobs, commonly called Lucas Van Leyden, and by the Italians, Luca d'Ollanda, born at Leyden, 1494, was the disciple of his father Hugh Jacobs, and after him of Cornelius Engelbrecht, and distinguished himself as a painter and engraver, long before he was a man. With fewer faults than his contemporaries, he possessed qualities to them unknown, more freshness and mellowness of colour, more aerial perspective, and equal dexterity in oil, distemper, and on glass. He delighted in subjects of extensive composition, though he was ignorant of light and shade in masses. His forms, like those of Albert Durer, are implicit copies of the model, but with less variety and less intelligence, lank, meagre, ignoble. Of expression he had little more than the vulgar grimace. Though he was without attention or knowledge of the costume in the general attire of his figures, his drapery is often ample and broad, but rather snapt than folded.

Many pictures of this master in oil and distemper still exist in public places and private collections, at Leyden, Amsterdam, Paris, Vienna, and elsewhere. His name, however, chiefly survives in the numerous prints which he engraved with equal diligence and facility of touch.

F.

JURIAN JACOBSZ.

DIED 1664, AGED 54.

He was born in Switzerland*, in 1610, and became a disciple of Francis Snyders. At first he imitated the style and manner of his master, painting huntings and chaces of wild animals, with a great deal of success; but afterwards he devoted himself entirely to paint portraits and

* There is no trace of this artist among the Swiss painters. His name is not Swiss. If he was not a Fleming or Dutchman, he was probably of Hamburg, as Descamps surmises.

F.

history; and in all the historical subjects of this master, the animals he introduced, and the manner of his designing and penciling, shew the spirit and taste of Snyders.

The history of Venus and Adonis, and some other compositions of Jacobsz, are exceedingly commended by the Flemish writers; and his works were in such esteem, that he was engaged in several grand designs, by which he would probably have advanced his reputation, as well as his fortune, if he had not unhappily died of the plague, which swept away his whole family.

HUBERT JACOBSZ.—See GRIMANI.

**JACONE.

DIED 1553.

This Florentine was an assistant of Andrea del Sarto; a man of a vulgar turn but of genial eye and dextrous hand: he conducted the front of the Palace Buondelmonte at S. Trinità, in chiaroscuro, with excellent design, in the style of Andrea, and obtained general applause. Other works of his, in oil-colours, at Cortona, are much praised by Vasari. F.

LANG JAN.—See REMEE.

ABRAHAM JANSSENS.

He was born at Antwerp, in 1569, contemporary with Rubens, and also his competitor, and in many of the finest parts of the art, was accounted not inferior to that celebrated master. It is reported, that having wasted his time, and his substance, by a life of dissipation and pleasure, and falling into necessitous circumstances, which he imputed more to ill fortune than to his own neglect of his business, which was the real cause, he grew envious of the grandeur in which Rubens appeared, and impatient at his merit and success; and, with peevish insolence, challenged him to paint a picture with him only for fame, which he was willing to submit to impartial judges. But Rubens rejected the proposal, answering with modesty, that he freely submitted to him, and the world would certainly do justice to them both.

He was excellent in colouring, and in that respect had no superior, except Rubens; his compositions have the fire of the greatest masters; his design has taste and correctness; his pencil is flowing and decided; his draperies well cast and broad. He delighted in subjects illuminated by torch-light, and went from extreme splendour to the deepest darkness, without becoming opaque. Antwerp, Ghent, and most of the churches of Flanders, possess admirable works of this master; but his master-piece is the Resurrection of Lazarus, in the gallery of the Elector Palatine.

VICTOR HONORIUS JANSSENS.

DIED 1739, AGED 75.

He was born at Brussels, in 1664, and was a disciple of one Volders, under whose direction he continued for seven years; in which time he gave many proofs of superior capacity. By applying himself industriously to study and practice, he became a good painter; and was received into the service of the Duke of Holstein, with a pension of eight hundred florins, in which station he worked for four years. At length he solicited his patron to permit him to improve himself in Italy, that he might render himself more worthy of his favour; and that benevolent prince not only indulged him, but also enabled him to pursue his studies without uneasiness, by presenting him with six hundred florins at his setting out.

On his arrival at Rome, he attended particularly to the works of Raphael: he designed after

the antiques, and sketched the beautiful scenes round that city; and in a short time his paintings rose in esteem, and the principal nobility of Rome were desirous to employ him. He associated with Tempesta, the celebrated landscape-painter, for several years, and painted the figures in the works of that great master, as long as they resided together.

Janssens composed historical subjects, both in a small and a large size; but he found the demand for his small pictures so considerable, that he was induced to paint most frequently in that size. He chose Albano for his model; and in the style he formed, he was not equalled by any of his contemporaries.

When Janssens returned to Brussels, his performances were as much admired as they had before been in Italy; but having married, and gradually become the father of eleven children, he was compelled to change his manner of painting in small, and to undertake only those of the large kind, as being more lucrative, more expeditious, and also more agreeable to his inclination. He adorned most of the churches and palaces of his own country with his compositions; and his extraordinary readiness of execution appears in the vast number of pictures which he finished in Brussels, and in the neighbouring cities.

The invention of this artist was fruitful; he designed correctly, his colouring is natural and pleasing, his pencil free, and the airs of his heads have beauty and elegance. As to the difference between his large and small paintings, it is observed, that in correctness and taste they had an equal degree of merit; but the colouring of the former appears more raw and cold than the colouring of the latter; and it is agreed, that, for small historical pictures, he was preferable to all the painters of his time.

CORNELIUS JANSSEN, called JOHNSON.

DIED 1665.

He was born at Amsterdam (though in the Chronological Tables, and in Sandrart, it is improperly asserted that he was born in London); and he resided in England for several years, where he was engaged in the service of king James I. and painted several excellent portraits of that monarch, as also of his children, and of the principal nobility of his court.

His style of colouring is clear, lively, and natural; his touch is light, his pencil truly delicate; his pictures have a peculiar softness and sweetness in the carnations, and they are finished with remarkable neatness. Janssen had not the freedom of hand, nor the grace, of Vandyck; but in other respects he was accounted his equal, and in the finishing his pictures superior. His paintings are easily distinguished by their smooth, clear, and delicate tints, and by that character of truth and nature with which they are strongly marked. He generally painted on board; and for the most part his draperies are black; probably because the opposition of that tint made his flesh-colours appear more beautifully bright, especially in his female figures; and the same practice of black draperies may be observed in many of the portraits of Rubens and Vandyck, which seem to add a roundness, relief, and liveliness to the figures.

It is said that Janssen used a quantity of ultramarine in the black colours, as well as in his carnations; which may be one great cause of their preserving their original lustre even to this day. Frequently he painted in a small size in oil, and often copied his own works in that manner. His fame began to be somewhat obscured on the arrival of Vandyck in England; and the civil war breaking out some time after, induced him to return to his own country, where his paintings were in the highest esteem.

KAREL DU JARDIN.

DIED 1678, AGED 38.

He was born at Amsterdam, in 1640, and was a disciple of Nicholas Berchem, whose school he left to finish his studies in Italy, where he spent the 'greater part' of his life, and died at Venice.

This painter, in his colouring and touch, resembled his master Berchem; but he added to that manner, a force which distinguishes the great masters of Italy. It is observed, that most of his pictures seem to express the warmth of the sun, and the light of mid-day. His pictures are not much encumbered; a few figures, some animals, and a little landscape for the backgrounds, generally comprise the whole of his composition. He painted however sometimes subjects more extensive, and of a larger design.

In all his compositions he shewed equal power and taste, correctness and spirit; and his works are as much sought after, as they are difficult to be met with.

CHARLES JERVAS.

DIED 1739.

This flimsy artist, whom even Vertue scarcely deigned to notice, would not be named here, if his pupil Pope had not kept his name afloat by the verses which he addressed to him. He was an Irishman, the disciple of Kneller, and acquired a fortune by marriage. F.

INNOCENZIO DA IMOLA.—See FRANCUCCI.

WILLIAM VAN INGHEEN.

He was born at Utrecht, in 1651, and was placed as a disciple with Anthony Grebber. From him he went to Rome, and entered the school of Carlo Maratta.

Although Inghen continued only one year in that school, yet by close study, and the precepts of Maratta, he was rendered capable of executing several grand works in the churches at Rome, by the recommendation of his master, who was so much pleased with the abilities of his pupil, that he did him every friendly office in his power. His drawing, which was firm*; his design, which had a great portion of elegance; and the pleasing tone of his colouring; very soon procured him the favour of the nobility, and of the most eminent ecclesiastics, who employed him for many of the convents and palaces; and at his return to Amsterdam, where he followed his profession as long as he lived, his works were much coveted and admired.

**MATTEO INGOLI.

DIED 1631, AGED 44.

Matteo Ingoli, of Ravenna, educated at Venice in the school of Luigi del Friso, though he followed the principles of Paolo and Palma in the main, never degenerated into a mannerist, or sacrificed substance to amenity; precision and finish mark his pencil at 'Corpus Domini,' S. Apollinare, and other churches: nor was he a mean architect, but was swept away by the plague in the vigour of life. F.

* This is rather singular. For Descamps, though he does not presume to decide on the merit of this painter from the only picture which he had seen of his hand, declares, that if it had not possessed other beauties, the drawing of it could not have entitled Van Inghen to a place in his work. Lanzi, in his enumeration of the scholars of Maratta, mentions no such name as Van Inghen. F.

**VICENTE JOANES.

B. 1523, † 1579.

Vicente (not Juan Batista*) Joanes, a Spaniard, was a successful imitator though certainly not a pupil of Raffaello. He resided after his return from Italy at Valenzia, and established a school. Religious to a degree which never suffered him to commence any work before he had taken the sacrament, he painted only sacred subjects. His masterpieces are in the cathedral and the Jesuits church at Valenzia. He left a son and pupil Juan Vicente, and two daughters, Dorotea and Margarita, all three artists of no despicable powers. F.

**ANTONIO JOLI.

B. 1700, † 1777.

A. Joli, of Modena, went to Rome, and in the school of Pannini formed himself one of the most celebrated painters of architecture and ornament of his time; employed and applauded in the theatres of Spain, England, Germany, till he settled at Naples as painter to Charles III. and his son.—*Lanzi*. F.

LUDOLPH DE JONG.

DIED 1697, AGED 81.

He was born at Overschie, between Rotterdam and Delft, in 1616. His father, who was a shoemaker, intended him for his own trade; but having, on some occasion, treated Ludolph with extraordinary severity, he ran away from his father; and finding in himself a predominant inclination to painting, he became a disciple of Cornelius Sachtleven. From that master he learned the principles of the art; but afterwards he placed himself with Anthony Palamedes, a portrait-painter at Delft, who took no pains to instruct him as he ought to have done; and therefore he quitted him, and went to Utrecht, to study under John Bylaert, where he made a good progress, and qualified himself to appear with credit in his profession.

He visited France, in hope of meeting encouragement, and had the good fortune to find business enough to detain him there for seven years; but then he retired to Rotterdam, where many of the chief families engaged him, and he gained reputation and riches. In the apartment of the artillery company at Rotterdam, may be seen a capital picture of this master's hand; it is very much admired, and affords an evident proof of his abilities in portrait-painting.

He also frequently painted battles and huntings, in a small size, which are well penciled and well designed.

JACOB JORDAENS.

DIED 1678, AGED 84.

This remarkable artist was born at Antwerp, in 1594, and was a disciple of Adam Van Oort; but he was indebted to Rubens for the principal part of his knowledge in the art of painting; and by some authors it is asserted, that he was admitted into the school of Rubens, and became one of his most famous disciples. He had always a longing desire to see Rome, in order to refine his taste, and acquire the best manner of designing; yet he was prevented from carrying that design into execution, by an early marriage with the daughter of his master Van Oort; and had then no resource, but to study and copy the best pictures he could procure of the greatest Italian masters, which he did with indefatigable assiduity.

* As Palomino baptizes him. That he could not be a pupil of Raffaello, the death of that master, 1520, sufficiently proves. The year of the Spaniard's birth is settled by the inscription on his tomb. E.

Sandrart says, and from him De Piles and other authors assert, that Rubens, jealous of the colouring of Jordaens, and apprehensive of being rivalled in a point wherein his own excellence consisted, employed him for a considerable time to paint designs for tapestries in distemper, after his sketches; by which, it is said, Jordaens weakened his knowledge of the principles of colouring, and enfeebled his tints, which before were strong, and represented the truth of nature to a wonderful degree.

But, if it be candidly considered, that when Jordaens worked in distemper, he was not far advanced in life; and if it be also considered, that all those paintings on which his fame is founded, or at least the major part of them, must have been subsequent to the time when Rubens employed him, and yet are admired for their beautiful, strong, and admirable colouring; this story must certainly appear not only improbable, but an imputation unworthy of so amiable a character as Rubens always possessed. And it should seem, that even those works of Jordaens which he finished at a very advanced age, and are allowed not to be inferior in colouring to Rubens, are sufficient to disprove the assertion of De Piles and others.

He painted with extraordinary freedom, ease, and expedition; there is brilliancy and harmony in his colouring, and a good understanding of the chiaroscuro. His composition is rich, his expression natural and strong, but his design wants elegance and taste. He studied and copied nature as he found it in the model; and neither selected its beauties, nor rejected its defects. He knew how to give his figures a good relief, though he is frequently incorrect in the outlines; but his pencil is always excellent; and for a free and spirited touch, no painter can be accounted his superior.

A great number of altar-pieces, painted by Jordaens, are preserved in the churches through the Netherlands, which maintain the reputation of the artist; and in the collection of the Duke of Orleans, is the famous picture of the Satyr and Man blowing Cold and Hot; and also the story of Pan and Syrinx, which, although the figures are as large as life, and the whole admirably executed, was finished in only six days.

** J O R G E.

B. †

Such is the name which the Spanish writers on art give to an artist whom they call an Englishman, and who, according to their account, flourished in Spain about the middle of the fifteenth century. Among other works of his, they mention as eminent a portrait of Don Inigo Lopez de Mendoza, first Marquis of Santillana, painted 1455, and afterwards, by order of the Duke del Infantado, engraved by D. Fernando Selma. F.

J O H N J O U V E N E T.

DIED 1717, AGED 73.

He was born at Rouen, in 1644, and his father, who was a painter, bred him up to the same profession, and taught him the first principles of the art; but his greatest improvement was confessedly derived from the instructions he received from Nicolo Poussin; and studying the works of that master.

He acquired so good a knowledge of design, as qualified him for being employed in several grand works, in the royal palaces at Paris and Trianon; in many of the churches and convents; and in the hospital of the Invalids, where he painted the Twelve Apostles, each figure being fourteen feet high. He was esteemed to have had a ready invention, a fruitful genius, a taste for grandeur in his compositions, correctness in his design, and an elegant manner in distri-

buting his draperies. In France his merit seems to be universally allowed; yet some able judges condemn his taste of design, as being too much loaded; and his colouring, as having too pre-dominant a tint of yellow in the carnations, by which they lose the look of nature; though others assert, that his best works are free from those imperfections.

It is observed of this artist, that being deprived of the use of his right hand by a paralytic disorder, he ever after painted with his left.

****IGNACIO IRIARTE.**

B. 1620, † 1685.

Ignazio Iriarte, of Azcoitia, unable to make any progress in designing figures under Herrera the elder, is said by the writers on Spanish art to have opened an enchanted world in landscape, and spread a charm which Murillo ascribed to divine inspiration: to such an hyperbole of praise the most ideal powers of Claude, to whom he is compared, can lay no claim. Their greatest resemblance may, after all, consist in the mutual inability of peopling a landscape with figures. Iriarte died as Secretary to the Academy of Sevilla. F.

GIULIO, or JULIO ROMANO.—See PIPPI.

****JUAN DE JUNI.**

B. †

This artist, who flourished toward the end of the sixteenth century, supposed to have been an Italian by some, is by Palomino called a Fleming. He was painter, sculptor, architect, and studied at Rome, from whence, at the call of Don Pedro Alvarez de Acosta, bishop of Oporto, he went to build the episcopal palace of that place, and to acquit himself of various other commissions, mentioned by Palomino and Bermudez. He had two distinguished contemporaries in Diego de Aguilera and Isaac Hermes, who displayed their talents about 1587 at Toledo and the cathedral of Tarragona. F.

K.

VANDER KABEL.—See CABEL.

WILLIAM KALE.

DIED 1693, AGED 63.

He was born at Amsterdam, in 1630, and was a disciple of Hendrick Pot, who painted portraits and history. But although he continued with that master for several years, and employed his pencil on the same subjects, yet, when he quitted Pot, he changed his manner totally, and only painted objects of still life, endeavouring to imitate nature with the utmost exactness. He succeeded very happily in his compositions of that kind, and at last arrived at a great degree of perfection. He finished his pictures with a touch that was remarkably neat; his colouring was true nature, and had an uncommon transparence. His usual subjects were vases of gold, silver,

or crystal, gems, glasses, and agates, which he copied delicately after nature; and gave them an extraordinary lustre, as well as an agreeable effect, by a proper distribution of his lights and shadows.

BARENT VAN KALRAAT.

DIED 1721, AGED 71.

This artist was born at Dort, in 1650, and learned design from his brother Abraham Van Kalraat; but the art of painting he studied under Albert Kuyp, an admirable painter, with whom he was placed as a disciple.

At first he painted in the style of his master entirely; though afterwards, being either diffident of his own abilities, or at least not flattering himself with a hope of surpassing, or even equalling his master, he changed his manner, and ever after painted views of the Rhine, in the style of Herman Sachtleven. His frequent walks along the borders of that river, inspired him with a desire to copy that beautiful variety of villages, falls of water, rocks, hills, and trees, which the windings of it perpetually offer to the view; and although he could not be accounted equal to Sachtleven, yet he approached very near to the merit of that painter. Some of his pictures are excellently and highly finished; and his landscapes are adorned with figures and animals well designed, delicately penciled, and pleasingly coloured.

Sometimes he represented, in his pictures, figures going abroad with dogs, to hunt or to hawk, travellers at the doors of inns, and such-like subjects, which are always neatly handled, and very transparently coloured.

JACOB VAN KAMPEN.

He was born at Haerlem, in 1658, was styled Lord of Rambroeck, and by some authors he is called a disciple of John Van Bronkhorst. His manner of painting indisputably very much resembled that of Bronkhorst and John Bylaert; so that the particular merits which are ascribed to those masters, may with equal justice and propriety be ascribed to him. He travelled to Rome, and through the greatest part of Italy, forming his taste of design and colouring after the works of the most eminent artists; and received many public marks of approbation for his performances. Those historical subjects which he painted, were composed of figures as large as life, well designed, and well handled, and they had a tone of colour that appeared lively and natural.

His genius for architecture was excellent; and the plans of some of the most elegant public buildings and palaces in Holland were of his design, as he was esteemed the best architect of the Low Countries.

KAMPHUYSEN.—See CAMHUYSEN.

ANGELICA KAUFFMAN.—See ZUCCHI.

WILLIAM KAY, or KEY.

DIED 1568, AGED 48.

This painter was born at Breda, in 1520, and became a disciple of Lambert Lombard, at Liege, at the time when Francis Floris studied in that school. As he was remarkably industrious in practising the rules prescribed by his master, in a few years he was distinguished as an exceeding good artist. His portraits are accounted very little inferior to those of Antonio More; for his works are carefully finished, and they were prized for the sweetness and delicacy of his penciling, as well as for their clear and natural colour. His compositions in the historical style shew skill and judgment; and although it cannot be affirmed that he had as much fire as Francis Floris, yet are his paintings well esteemed, and often afford considerable prices.

His reputation was so established at Antwerp, that the Duke of Alva sat to him for his portrait; but whilst he worked on the picture, the judge-criminal and other officers waited on the duke to receive his determinate orders, in regard to the counts Egmont and Hoorn. The duke, with a terrible austerity of countenance, ordered their immediate execution, and Kay, who understood the language in which they conversed, and also loved the nobility of his country, was so violently affected by the piercing look and peremptory command of Alva, that he went home, fell sick; and died, through the terror impressed upon his mind by the transaction. Some authors, (and Sandrart in particular) to render that incident more surprising, or perhaps with strict adherence to truth, assert, that he died on the same day those noblemen were executed; others affirm, that he died a few days before; and others attest, that he was struck with such terror only by looking at the enraged and fiery visage of the duke, that he died immediately.

One of this master's most capital performances is the portrait of cardinal Granville in his robes, which is very highly commended; and another was, a large design, in which he had introduced the portraits of the principal magistrates of the city of Antwerp, at full length, and as large as life. It was placed in the town-hall: but it happened to be destroyed, when that building was burnt down in 1576.

JOSEPH VANDEN KERCKHOVE.

DIED 1724, AGED 55.

He was born at Bruges, in 1669, and was a disciple of Erasmus Quellinus the elder, in whose school he shewed himself studious and diligent; and his proficiency was proportionable to his industry. When he began to practise in his profession, he went early to France, where he found encouragement; and in a few years returned to his own country with a good reputation, and always painted in the style of his master.

His colouring is warm, and his design correct; his composition is generally in the grand taste, and he introduced nothing but what seemed necessary to embellish his subject. He had thoroughly studied the principles of perspective; and, by his being expert in that branch of his art, the back-grounds of his pictures are enriched with architecture in a good taste.

On the ceiling of the town-hall at Ostend he painted a very fine design, representing the Council of the Gods, in which there is an ingenious and learned disposition of the figures, and also a masterly execution.

JOHN VAN KESSEL.

DIED 1708, AGED 82.

He was born at Antwerp, in 1626, and became exceedingly famous for painting those particular objects which he chose to represent: and not only excelled in fruits and flowers, but was likewise eminent for painting portraits. In his manner he resembled Velvet Brueghel, and very near equalled him in his birds, plants, and flowers. He studied entirely after nature, and faithfully imitated all the true beauties which nature presented to his observation; he designed with exceeding correctness, had a complete knowledge of colour, and finished his pictures with taste, elegance, and extreme neatness.

The prodigious high price for which he sold his works, occasioned the rich alone to be the purchasers; and the king of Spain admired the performances of Van Kessel to such a degree, that he purchased as many of them as he could possibly procure, till at last he prevailed on the artist to visit his court, where he was appointed painter to the queen, and was retained in her service as long as she lived.

He painted portraits admirably, with a light free touch, and a tone of colour that very much

resembled Vandyck ; nor are his works in that style considered, in Spain, as inferior to that great master, either in respect to the resemblance, the look, full of life, the gracefulness of the attitudes, or the relief of his figures.

It was constantly the custom of Van Kessel to make sketches after nature, and studies, at the different seasons of the year, when his objects were in the most complete bloom and beauty ; some of those objects he only designed ; of some, he coloured the designs, and others he modelled ; so that the materials were ready for any work he intended to undertake ; and, as he possessed a large collection of them, he could always have recourse to those studies, when he could not possibly have nature to imitate.

FERDINAND VAN KESSEL.

He was the son of John Van Kessel, born at Breda in 1660, and with great care instructed in the profession of painting by his father, whose style and manner he ever afterwards followed.

N. VAN KESSEL.

This artist was the nephew of Ferdinand Van Kessel, born at Antwerp, in 1684 ; and probably he would not have been inferior to the most distinguished painters of his own name or nation, if he had not given himself up to an intemperate and dissolute course of life. If a judgment might be formed of his genius and power, by some of his performances which he painted in the style of Teniers, it appeared not unlikely that he would have equalled even that favourite painter, if his application had been proportioned to his abilities.

In the latter part of his life he quitted the manner of Teniers, and painted portraits, but with no success, for they rather rendered him contemptible ; so that he is only memorable for his first works, which have real merit in the design, and for the colouring are justly commendable.

CORNELIUS KETEL.

DIED 1602, AGED 54.

Cornelius Ketel, born at Gouda, 1548, was the disciple of Anthony Blockland ; travelled to France, where he is said to have been employed at Fontainebleau ; from thence to England, where he painted portraits, and, according to Sandrart, visited Venice and Rome.

The compositions of Ketel are more copious than correct, but in his portraits he imitated nature and the objects before him with truth and vigour ; not long before his death he followed the whimsical conceit of Hugo da Carpi, to paint with the points of his fingers, and even his toes, instead of pencils and brushes, and not without success, if tradition be believed.

JANSSSEN, or JANSON VAN KEULEN.

DIED 1665.

This painter was born in London, of Dutch parents ; and before Vandyck went to England, he was employed by King Charles I. who held his paintings in great esteem ; and the favour of that monarch procured him the opportunity of painting the portraits of the principal nobility.

It was observed, that although Vandyck was superior to him, yet he and Van Keulen lived together in the most sincere amity. Houbraken writes, that Vandyck having one day visited Van Keulen, observed him to look dejected and melancholy ; and enquiring the cause of his uneasiness, that painter candidly told him he had been exceedingly mortified by a lady, whose portrait he was painting, and whose capricious humour rendered her incapable of being pleased. But Vandyck smiling, desired him not to be affected by such treatment, which was generally

the result both of vanity and folly, nor to fret himself at the teasing ignorance of his employers; for he himself had often experienced the same mortifying behaviour from ladies who sat to him, and reaped one great advantage by it, which was, that it taught him the art of patience, though it did not improve him in the art of painting.

CORNELIUS KICK.

DIED 1675, AGED 40.

He was born at Amsterdam, in 1635; and, according to Houbraken, learned design and colouring from his father, who was a portrait-painter of good reputation, though Weyerman says his father was a statuary. He became very eminent for painting portraits, as the likeness was remarkably strong, and as he finished them very highly; but when he observed how great a demand there was at that time for subjects of still life, particularly fruits and flowers, and saw the works of De Heem in prodigious request, he directed his whole study to that style of painting, and succeeded so well, that he desisted from portraits, and devoted his pencil ever after to the painting of fruit and flowers; which pictures rose into high esteem, and sold for considerable prices. As he accustomed himself always to paint after nature, he was so curious that he filled particular beds in his garden with the choicest flowers that could possibly be procured; and planted fruit-trees of the most valuable kinds, that he might have the most beautiful models in his own power.

His manner of painting was light and delicate, his touch tender, and his colouring brilliant, shewing all the freshness of nature; and those flowers which were his favourite subjects, and painted with the greatest excellence, were tulips and hyacinths.

ALEXANDER KIERINGS, or KIERINX.

DIED 1646, AGED 56.

He is supposed to have been born at Utrecht, in 1590, and is very deservedly accounted a landscape-painter of great eminence. He finished his pictures in a manner that was peculiarly neat; yet he was never capable of designing figures with any tolerable degree of elegance. For which reason, he procured Poolemburgh to insert the figures in most of his pictures, which added not only to their beauty, but to their value.

His views, and every particular object, were copied from nature, and he finished them with amazing patience; even the bark, and the fibres of the trees, being distinctly marked; and he had so peculiar a manner of touching the leaves, that every species might be readily distinguished.

DAVID KLOCKER of EHRENSTRAHL.

DIED 1698, AGED 69.

A native of Hamburgh, who studied in Italy, and painted history and portrait in Sweden, to which country his fame, performances, and technic character, are almost entirely confined. F.

GEORGE KNAPTON.

DIED 1788, AGED 80.

This artist was the scholar of Richardson, but painted chiefly in crayons. Like his master, he was well versed in the theory of painting, and had a thorough knowledge of the hands of the good masters, and was concerned with Pond in his various publications. In 1765 Knapton was painter to the society of Dilettanti, and, on the death of Slaughter, was appointed surveyor and keeper of the king's pictures. He died at Kensington, where he was buried.

SIR GODFREY KNELLER.

DIED 1726, AGED 78.

This artist, whose fame is well established in these kingdoms, was born at Lubeck, in the duchy of Holstein, in 1648, and received his first instruction in the school of Rembrandt; but he afterwards became a disciple of Ferdinand Bol, under whose direction he continued for a considerable time.

When he had gained as much knowledge in his profession, as that school could afford him, he travelled to Rome; he likewise visited Venice, and distinguished himself so effectually in that city, by several portraits of the noble families, as also by some historical pictures, that his reputation became considerable in Italy.

Thus qualified to appear with advantage in his profession, he left Venice; and after some time spent at Hamburgh, with extraordinary success, he went to London, where he gained the favour of the duke of Monmouth, by whom his merit was made known to the court: and he had not only the honour of painting the portrait of King Charles II. several times, but that monarch condescended to sit for his picture at the house of Sir Godfrey in Covent-Garden.

The death of Sir Peter Lely left him without a competitor in England; and from that period his fortune and his fame were thoroughly established. No painter could have more incessant employment, no painter could be distinguished by more public marks of honour. He was state-painter to Charles II. James II. William III. Queen Anne, and George I. equally respected and esteemed by them all. By the emperor Leopold he was dignified with the title of Knight of the Holy Roman Empire. His own portrait was requested by the Grand Duke of Tuscany, and placed in the Florentine gallery; and he had the good luck of having his works immortalised by the best poets of his time, especially by Addison.

He possessed more of the freedom than the nature observable in the works of Vandyck; his colouring is lively; he drew a bold outline; he disposed his figures with judgment, and his attitudes have ease and dignity. The airs of his heads are generally graceful, and the hair disposed with a natural and becoming flow; but particularly the female portraits have a pleasing simplicity, a modesty mixed with elegance, that renders them engaging and amiable. However, it must be confessed, that there appears too great a sameness in his airs, too great a similarity in the countenances, and no great fire or imagination in his compositions. It is remarked of Kneller, that of all his performances, he seemed to be most vain of the portrait of the converted Chinese, at Windsor, perhaps because it was the least mannered.

N. KNIPBERGEN, or KNIBERG.

He was a Dutch master of eminent rank for painting landscapes, who entirely imitated the style and manner of Paul Bril. He studied after nature, but principally sketched the scenes which he intended for his future subjects, among the mountainous parts of Germany and Switzerland.

He had an uncommon freedom of hand, a fine pencil, and united finish with dispatch. He wanted elegance in the choice of his subjects, and also in the forms and attitudes of his figures; his distances are frequently not well thrown off, and sometimes his back-grounds appear too encumbered: but the leafing of his trees is loose, free, and competently bright, though in general somewhat too green; as are also very often his grounds and his hills. The clouds in his pictures are remarkably light and floating, and his fore-grounds are well broken, and agreeably diversified.

NICHOLAS KNUPFER.

DIED 1660, AGED 57.

He was born at Leipsick in 1603, and at first was instructed by Emanuel Nysens, a painter of no great note in that city, with whom he spent two years; but being treated improperly and unkindly by that artist, he quitted him, and went to Utrecht, to procure instruction from Abraham Bloemart.

The King of Denmark employed him to paint three pictures of battles, representing the victories of some of his heroic ancestors; which subject he executed to the entire satisfaction of the king, and he gained the approbation also of the ablest judges at that court. The figures in all his subjects were but of a small size, but they were correct, and designed with a great deal of nature and truth.

Weyermans describes a picture which he saw at the Hague, painted by Knupfer, that was equally admired for the design and expression. The subject is a shepherdess wearing a garland of flowers, and conducted by a shepherd; and that writer observes, that there is an expression of respect in the countenance of the shepherd, which is as striking and affecting, as the modesty and decency that are visible in hers.

MATTHIAS, or MATTHEW KOCK.

DIED 1554, AGED 54.

He was born at Antwerp, about the year 1500, and esteemed a very excellent painter of landscapes, being one of those memorable artists who contributed to the refinement of the Flemish taste, by introducing that of Italy. He studied and imitated nature; he shewed an agreeable variety in his compositions; and painted with equal merit in oil and in distemper.

WENCESLAUS KOEBERGER.

DIED 1604, AGED 70.

W. Koeberger, born at Antwerp, 1534, was a disciple of Martin de Vos, whom he quitted, to study in Italy, and lived much at Rome and Naples, where he married, and painted a picture for the confraternity of St. Sebastian at Antwerp, which was placed in the cathedral of that city, and is admired for its disposition, design, and colour. He excelled in architecture, and terminated his life at Brussels. Vandyck has placed his head among his portraits of illustrious men. F.

ISAAC KOENE.

The birth and age of this master are not recorded; nor is there any other account of him from the different writers on this subject, than that he was a disciple of Jacob Ruysdal, and painted landscapes in the manner of his master. As he was not capable of designing figures, he associated with Barent Gaal, who always painted them for him; and the profit of their joint labours was always equally divided between them.

JOANNA KOERTEN BLOCK.

DIED 1715, AGED 65.

This paintress, who was the wife of Adrian Block, was born at Amsterdam, in 1630, and from her youth shewed a strong inclination to drawing, painting, and embroidery, and arrived at an astonishing excellence in all. But she principally employed herself in cutting on paper the

representation of landscapes, birds, fruits, and flowers, which she executed with incredible exactness and delicacy, so as to amaze every beholder. The lines with which she expressed her objects, were as exquisitely nice as the lines of engraving; and yet she performed it with scissars only. Nor was she confined to any subjects, for all kinds were to her equally easy and familiar. Sea-pieces, animals, architecture, and still life, were perhaps her favourite subjects; but she also cut portraits on paper, with as striking a resemblance as if they had been painted in oil, by the hand of the ablest artists.

She was accounted so great a prodigy in her way, that she was visited by the nobility of the first rank of all nations, who travelled through Amsterdam; and was particularly honoured by the czar Peter I. who condescended to pay her a visit in her own house. The Elector Palatine offered her for three small pictures of her cutting, a thousand florins; yet she refused even so large a price for them. At the request of the Empress of Germany, she designed a trophy with the arms of the empire, ornamented with laurel crowns, garlands of flowers, and other enrichments suitable to the subject; which she executed with such correctness of drawing and design, such wonderful tenderness and beauty, as is not to be described, and scarcely to be credited. For that exquisite performance, she received a present from the empress of four thousand florins. She also cut the portrait of the emperor, which is hung up in the Imperial cabinet at Vienna, and esteemed not the least curiosity in that collection of rarities.

ROELOF KOETS.

DIED 1725, AGED 70.

Koets, a native of Zwoll, was a favoured disciple of Terburgh. He excelled in, and addicted himself almost exclusively to, portraits; at Loo he painted William III. and his nobles. If he was not the greatest, he is remembered, at least, as the most rapid and productive of face-painters.

F.

DAVID DE KONINCK, or KONING.

DIED 1687.

This artist was born at Antwerp, and at first instructed by Nicasius; though some authors say he was afterwards a disciple of Peter Bol; but, according to those writers who appear to be most authentic, he was the disciple of John Fytt. He continued with that master for several years, and painted so exactly in his style, that at last he excited his jealousy; for Fytt observed, with some degree of mortification, that the works of his disciple were taken for his own, and brought equal prices at the public sales.

De Koninck therefore quitted his master, and, in pursuit of improvement, travelled through France and Germany, to Italy, where he arrived in 1668, being much employed wherever he went; and he was received at Rome in a manner worthy of his merit. He lived for a few years in that city, always very assiduous, and likewise very retired. His works resemble those of Fytt, and his subjects are the same; his touch is free and firm; his colouring strong, and like nature; and he particularly excelled in birds. He was constantly a competitor with Fytt; but, by the best connoisseurs, he was generally not allowed to have the preference; for in his pictures there appeared somewhat that was less free, and less masterly, as also apparently more laboured than those of his master, when their paintings were compared with each other; though otherwise, he was always justly esteemed a great artist.

A capital picture of De Koninck is preserved in the cabinet of Prince Charles at Brussels; representing dead and live fowls, together with some objects of still life.

PHILIP DE KONINGH.

DIED 1689, AGED 70.

He was born at Amsterdam, in 1619; was bred up to the profession of painting in the school of Rembrandt; and added an honour to that academy, by the merit of his performances. For many years he supported the reputation which in the early part of his life he had deservedly acquired, and was esteemed an excellent painter of portraits. His compositions were remarkable for the great character of nature which appeared in them all, for the choice and variety of his attitudes, and also for the extraordinary resemblance of those persons who sat to him for their portraits.

The picture of himself, which he painted at the request of the Grand Duke of Tuscany, and which is placed in the Florentine gallery, is a sufficient evidence of the merit of this master. His colouring is clear, and his paintings have a lively and striking effect.

SOLOMON KONINGH.

He was born at Amsterdam, in 1609, and learned the art of drawing from David Kolyn; but he studied painting under Francis Vernando, and Nicholas Moojart, being successively the disciple of each of those masters; and after some years practice, with the assistance of studying after nature, he rendered himself considerable. Most usually he painted portraits, though his inclination prompted him to paint history, with figures as large as life; and he also painted historical subjects in small, with an equal degree of merit.

The pictures of this master, which are mentioned by the writers on this subject, are, David and Bathsheba, which was purchased by the Portuguese ambassador, and sent to the King of Portugal; Tarquin and Lucrece; Judas in Despair, throwing down the silver for which he had betrayed his Lord; and Solomon's Idolatry.

LEONARD VANDER KOOGEN.

DIED 1681, AGED 71.

This artist was born at Haerlem, in 1610, and was a disciple of Jacob Jordaens, at Antwerp. His contemporary in that school was Cornelius Bega; and that created such a friendly intimacy between them, as induced them to study together after nature, and to become emulous to excel each other, which proved very advantageous to both.

Koogen designed well; his touch, his penciling, and his manner of colouring, resembled Bega; but he painted in a very different size, some of his pictures having figures full as large as life. As he possessed an affluent fortune, and was not obliged to follow the profession for a maintenance, he only painted for his own pleasure and amusement; for which reason the number of his works cannot be supposed to be very great, though they are much coveted, and extremely admired.

PETER KOUC, or KOECK.

DIED 1553, AGED 53.

He was born at Aelst, in 1500, and became a disciple of Bernard Van Orlay of Brussels, who instructed him in the principles of colouring and design; but he accomplished himself at Rome, by studying the antiques, and sketching not only the views about that city, but of other parts of Italy through which he travelled.

In a few years after his return to his own country, he happened to be engaged by some mer-

chants to paint the designs for a tapestry-manufacture, which they had agreed to undertake at Constantinople, and was prevailed on to travel to Turkey. But, although the project failed of success, yet it afforded Kouc an opportunity of designing the most pleasing prospects in the neighbourhood of that city; as also the processions, assemblies, sports, feasts, and conversations of the Turks, which he represented in an agreeable style. He copied his figures from nature, and their dresses were adapted to the mode of the time, to their stations and characters. The countenances of his female figures were very engaging; and his back-grounds in particular are managed with abundance of skill. Seven of those Turkish designs were afterwards engraved in wood, and in one of them he introduced his own portrait in the habit of a Turk.

When he came back to Holland, he settled at Antwerp, and painted a great number of portraits, altar-pieces, and cabinet-pictures; and was appointed principal painter to the emperor Charles V. He published several volumes on the subjects of architecture, geometry, and perspective; and with a critical exactness translated the works of Sebastian Serli, out of the Italian, into his native language.

CHRISTIAN VAN KOUWENBURGH, or KAUWENBURGH.

DIED 1667, AGED 63.

This painter was born at Delft, in 1604, and was the disciple of John Van Nes; but the taste which he manifested in his painting was acquired in Italy, where he so far improved himself, by studying after the best models, that in a great measure he shook off his original Flemish taste. His subjects were for the most part historical, with figures as large as life; and he particularly excelled in designing the naked. His colouring was exceedingly natural, his design correct, and his composition was in a beautiful and grand style.

Many fine pictures of this master's hand are in the palace of the Prince of Orange, at Ryswick, and the House in the Wood.

FRANCIS KRAUSE.

DIED 1754, AGED 48.

Krause, a native of Augsburg, became the disciple of Piazzetta, at Venice, and with great success imitated his tone of colour. He went to Paris, and having failed in his attempt of becoming a member of the Academy, he went to Langres, and from thence to Dijon, where he painted a large picture for the refectory of the Carthusians, with several other works. His circumstances, however, forced him to paint portraits in crayon, which he did with sufficient encouragement, rambling from town to town, till he arrived at Lyons, where he executed some altar-pieces for the church de Sainte Croix, and obtained the commission of painting the whole of Notre Dame des Hermites, on which he spent the twelve remaining years of his life.

Without possessing the powers of genius, Krause had a considerable talent: he drew the extremities in a superior manner. His colour was vigorous and glowing, his pencil full, his touch determined and firm; but to render his lights more brilliant, he became sometimes too opaque in his shades; and from a desire of anticipating the beauties which time alone can give, he indulged in fugitive mixtures and tints that destroyed each other; he did not paint for posterity.

F.

JOHN VAN KUICK.

DIED 1572, AGED 42.

A native of Dort, and a painter on glass and in oil: of his merit as an artist we know little; and he probably might have slept unremembered, had he not been the victim of religious persecution. He was burnt by the Jesuits at Dort, 1572.

F.

JOHN KUPETZKI.

DIED 1740, AGED 73.

This painter was a Bohemian, born 1667, at Porsina, on the frontiers of Hungary; of an obscure family, incapable of affording him an education suitable to his talents. His father was eager to have him fixed to a trade, and for that reason he withdrew himself privately, to avoid a situation that seemed disagreeable to him, and directly contrary to his inclination, though he was under the necessity of begging as he travelled, and suffered extreme hardship. Entirely undetermined whither to direct his course, he stopped accidentally at the castle of Count Czobor, in quest of some assistance, and there saw a painter at work, whose name was Claus, and whose reputation in that country was considerable.

Kupetzki surveyed the work with remarkable attention for some time; and then, taking up a piece of charcoal, he imitated on the wall some of the ornaments with such spirit, that the count and the painter were surprised; for Kupetzki, being asked what master had taught him, answered, that his love for the art had been his only director. Czobor generously took him under his protection, maintained him in the castle, provided every necessary for him, and engaged Claus to instruct him in the art of painting.

He soon became capable of assisting his master in several great works; and then quitting him, he went to Venice and Rome for farther improvement. In those cities, he for some time diligently copied the works of the best artists; till at last his reputation so increased, that he was employed by the nobility of Rome, was enriched and honoured, and particularly patronised by Prince Stanislaus Sobieski. The merit of his works may reasonably be conjectured, by the purchase made by the Margrave of Brandenburg Bareith, who, for nine of his pictures, gave Kupetzki sixteen thousand German florins.

The Emperor Charles III. would willingly have retained him in his service as principal painter, which station he had held under the Emperor Joseph; but he preferred his liberty to all the advantages of so honourable an employment. He painted the portraits of the Imperial family several times, and the prime nobility of that court; and had also the honour of painting the czar Peter, and most of the princes of Germany.

In respect of his colouring, in which his greatest excellence consisted, he was compared to Rembrandt; but, in regard to the hands, he was equalled with Vandyck. One writer, indeed, alleges, that his portraits were too lean, and the figures too short; but Mr. Fuessli, a Swiss painter, and a good judge, who wrote his life, justifies Kupetzki from that imputation; and affirms, that though he might sometimes be guilty of those faults, yet they were faults not generally observed in his works. Fuessli confesses that, in the latter part of his life, he was apt to spend too much time on his pictures; and would often have spoiled them by too much retouching, if they had not been taken out of his hands. The colouring of his heads engaged his principal attention, and he seemed rather negligent of the draperies; yet no master could possibly have a more extensive knowledge of the chiaroscuro than Kupetzki.

JACOB GERRITZE KUYP, or CUYP.

He was born at Dort, and learned the art of painting from Abraham Bloemart, by whose instruction he became an extraordinary good painter of landscape. His principal subjects were the different views; which he sketched after nature, in the environs of Dort; always being attentive to introduce pieces of water, or rivers, with cattle on the banks, and particularly cows and sheep. Yet frequently he painted battles, as also the marchings or encampments of armies.

He had a good pencil, a broad and free touch, a tone of colouring that was sweet and agreeable, an outline generally correct, with great transparence in his water, and good keeping. His memory is held in just esteem at Dort, for being the founder of the painting-academy of St. Luke, in that city; which he established in concurrence with three other artists of distinction, Isaac Van Hasselt, Cornelius Tegelberg, and Jacques Grief, in the year 1642.

ALBERT KUYP, or CUÿP.

He was born at Dort, in 1606, the son of Jacob Gerritze Kuyp, and also his disciple; though in his manner he differed extremely from his father, being much neater in every part of his works. The father principally adhered to one or two species of animals; but to Albert, oxen, sheep, cows, horses, fruit, landscape, smooth water, or ships and boats, were all equally familiar, either to design or to execute. He excelled in every article that he attempted to represent, and painted every object in the same free and natural manner; always lovely and true in his colouring, always clear and transparent.

He was accustomed to observe nicely even the particular times of the day, to express the various diffusions of light on his objects, with all the truth of nature; and in his pictures, the morning, attended with its mists and vapours, the clearer light of noon, and the saffron-coloured tints of the evening, may readily be distinguished. He likewise excelled in moonlight pieces; some of them being so admirably expressed, that the glittering reflection on the surface of the water, appeared more like real nature, than like an imitation of it.

The most capital performance of this master is the representation of the cattle-market at Dort, and the square where the troops and soldiers exercise. In that picture he has painted the most beautiful horses that appeared on the parade, so like, that every one of them might be as distinctly known in the painting, as in their evolutions. His studies were entirely after nature, and most of the views which compose the subjects of his landscapes are in or about the city of Dort. He left a great number of drawings and designs, heightened with water-colours, which are preserved as curiosities by the connoisseurs.

L.

PETER VAN LAER, called BAMBOCCIO.

DIED 1673, AGED 60.

This master was born at Laeren, near Narden, in 1613; his name was Peter Van Laer, but in Italy they gave him the name of Bamboccio, on account of the uncommon shape of his body, the lower part being one-third part longer than the upper, and his neck so short that it was buried between his shoulders*.

* Perhaps he got this name rather from the branch of painting in which he excelled; for his usual subjects, the various sports of the populace and transactions of vulgar life, harvest-homes, vintage-revels, drolleries, hops, quarrels, masquerades, and mummeries of the carnival, are by the Italians comprised under the name of 'Bambocciate:' and such was his felicity of perception and execution, that instead of their images we fancy to see the objects themselves.

He had, however, an ample amends for the unseemliness of his limbs, in the superior beauties of a mind endowed with extensive powers of perception and imitation. He resided at Rome for sixteen years successively, and was held in the highest esteem by all ranks of men, as well as by those of his own profession, not only on account of his extraordinary abilities, but also for the amiable qualities of his mind.

He studied nature incessantly, observing with a curious exactness every effect of light on different objects, at different hours of the day; and whatsoever incident afforded pleasure to his imagination, his memory for ever perfectly retained. His style of painting is sweet and true, and his touch delicate, with great transparency of colouring. His figures are always of a small size, well proportioned, and correctly designed; and although his subjects are taken but from the lower kind of nature, such as plunderings, playing at bowls, inns, farriers shops, cattle, or conversations, yet whatever he painted was so excellently designed, so happily executed, and so highly finished, that his manner was adopted by many of the Italian painters of his time. His works are still universally admired, and he is justly ranked among the first class of the eminent masters.

His hand was as quick as his imagination, so that he rarely made sketches or designs for any of his works; he only marked the subject with a crayon on the canvas, and finished it without more delay.

His memory was amazing; for whatever objects he saw, if he considered them with any intention to insert them in his compositions, the idea of them was so strongly impressed on his mind, that he could represent them with as much truth as if they were placed before his eyes. Sandrart observes, that although painters, who are accustomed to a small size, are frequently inaccurate in the disposition of the different parts of their subject, seeming content if the whole appears natural, yet Bamboccio was as minutely exact in having his figures, trees, grounds, and distances, determined with the utmost precision and perspective truth, as the best masters usually are in pictures, of the largest size; which is one circumstance that causes the eye to be so agreeably deluded by the paintings of Bamboccio.

In the latter part of his life he was severely tormented with an asthmatic complaint, which he endured with much impatience; and it is reported, that as the disorder seemed to him insupportable, he threw himself into a canal to shorten his misery, and was drowned.

ROELAND VAN LAER, or LAAR.

DIED 1640, AGED 30.

He was the elder brother of Bamboccio, born at Laeren, near Narden, in 1610, and painted in the same style and manner as his brother; being not much inferior to him, either in colouring, pencil, or design. He travelled to Italy along with Peter, and they resided together at Rome for several years; Roeland painting the same subjects, and following his profession with very great success.

He left Rome to visit Genoa, perhaps with a view to avoid all competition with his brother; and it is highly probable that he would have made a considerable figure, if he had not been cut off in the prime of his years in that city.

LOUIS LAGUERRE.

DIED 1721, AGED 58.

This artist was the assistant and imitator of Verrio, with whose name his will be preserved

when their united labours shall be no more, both being immortalized by that unpropitious line of Pope,

Where sprawl the saints of Verrio and Laguerre.

The same redundancy of history and fable is displayed in the works of both; and it is but justice to say, their performances were at least in as good a taste as the edifices they were appointed to adorn.

JOHN LAGUERRE,

The son of Louis Laguerre, had talents for painting, but wanted application; preferring the stage to more laborious studies. After quitting that profession, he painted scenes, and published a set of prints of *Hob in the Well*, which had a great sale; but he died at last in indigent circumstances in the year 1748.

GERARD LAIRESSE.

DIED 1711, AGED * 71.

This master was born at Liege, in 1640, and received the principal knowledge of the art of painting from his father, Reinier de Lairesse, though he is also supposed to have been a disciple of Bartolet. His manner of handling was indeed very like the manner of that master, and his pictures were in as good esteem; the only perceptible difference seems to be, that the pencil of Lairesse was more rough than that of Bartolet, and his colouring not so melting and delicate. By his intimacy and conversation with Bartolet, he acquired that taste of the antique which is observable in all his works, though he was afterwards more fully instructed by others. But he formed his style and taste of design, by the prints and drawings of Pietro Testa, Nicolo Poussin, and the studies of Bartolet, which the latter sketched from the vestiges of the superb ancient buildings at Rome, and also after the antique statues.

When he began to follow his profession for a livelihood, he settled at Utrecht; yet he was there in very distressed circumstances, and so necessitous as to be obliged to paint industriously, to procure even a poor maintenance. But at last, through the persuasion of some friend, he sent one of his pictures to a picture-merchant at Amsterdam, whose name was Vylenburg, who shewed it to Grebber and John Van Pee; and those artists commended it so highly, that Vylenburg, having enquired where he could see the author of that picture, went immediately to Utrecht, and prevailed on Lairesse to go with him to Amsterdam; which happened to prove the means of raising him from want and obscurity, to affluence and reputation.

The expedition of his pencil was equal to the vivacity of his imagination, and that extraordinary power of hand is sufficiently evidenced, by the great number of compositions which he finished.

He almost always told the story of his subject with great felicity, but all his paintings are by no means equal, either in composition, correctness, or invention. Perhaps that inequality of merit might have been partly occasioned by the languor of his spirits at particular times, and partly by the multiplicity of his undertakings: but, in every one of his pictures, there are great appearances of a masterly genius; for his expression is generally lively, his colouring good, true, and glowing; and a light, firm touch, gives a beauty and value to every thing he painted. In his draperies may be observed the taste of the best masters of Italy; they are light, broad, simple, and in very natural folds; but the draperies of his women were of silks, that admitted of different

* The authors of the *Abrégé de la Vie des Peintres*, by some oversight, say, that Lairesse died at the age of sixty years, although they fix his birth in 1640, and his death in 1711, which evidently makes him 71.

reflexions of light, and sometimes gave them a look of richness, as in his picture of Stratonice. His figures usually were well turned, though sometimes rather too short; and notwithstanding that some of them wanted grace, yet he designed many that were truly graceful.

He had the unhappiness to lose his sight several years before he died; but even then he was constantly attended by the artists and lovers of painting, to receive instruction from him, of which he was remarkably communicative; and the treatises on design and colouring, which pass under the name of *Lairesse*, were not wrote by him, but collected from his observations, after he was blind, and published after his death, by the society of artists.

Whenever the back-grounds of his pictures required architecture, he designed it in a grand style, as if the ruins of Athens or Rome had been his models.

The picture which is accounted his most capital performance is, the History of Heliodorus, at Amsterdam; and the pictures of Young Moses trampling on the Crown of Pharaoh, of Polyxena, Germanicus, and Anthony and Cleopatra, are very highly celebrated†.

ERNEST LAIRESSE.

He was brother to Gerard Lairesse, and derived his knowledge of the art of painting from his father, Renier de Lairesse. He made very considerable advances in his profession, even while he was a young man, and excelled in painting all sorts of animals. He shewed so happy a disposition, that the Prince of Liege sent him to Rome to improve himself, and from those excellent models, which he had opportunity of studying there, he made as great a proficiency as could be expected.

That prince retained him in his service when he returned from Italy; and he continued at that court, in much favour and esteem, as long as he lived.

He had a brother, JOHN LAIRESSE, who painted all kinds of animals in the same taste as Ernest, and with very good success: he had likewise another brother, JAMES LAIRESSE, who excelled in painting flowers.

** GIANBERNARDO LAMA.

BORN ABOUT 1508, DIED 1579.

Gianbernardo Lama, a Neapolitan, left the school of Amato, to attach himself to Polidoro; and in a picture at S. Giacomo degli Spagnuoli imitated his conception and style to a degree of correctness, which made it pass with many for a work of Caldara himself: in his other works, however, he followed the bent of his own disposition, which led him to softer sentiments and forms less rigorously marked. F.

** GIANBATISTA LAMA.

BORN DIED

Suavity of colour and of chiaroscuro are the characteristics of this scholar of Giordano, whose large works and small cabinet-pictures, chiefly of mythologic subjects, have been equally applauded. F.

GEORGE LAMBERT.

DIED 1765.

This artist, who was instructed by Hassel, and at first imitated Wootton, was a very good

† It would be equally ignorant and unjust to dismiss this article without mentioning Lairesse as an etcher, an art in which he had few rivals, whether we consider the decision, clearness, strength, or facility, of his tool. F.

master in the Italian style, and followed the manner of Gaspar, but with more richness in his compositions. His trees were in a great taste, and grouped nobly. He painted many admirable scenes for the playhouse, where he had room to display his talent; and, in concert with Scott, executed six large pictures of their Settlements for the East-India Company, which are placed at their house in Leadenhall-street. He also did a few landscapes in crayons.

**BONAVENTURA LAMBERTI.

BORN ABOUT 1651, † 1721.

B. Lamberti, of Carpi, is named as one of the best and most tenacious among the latest adherents of the Cignanesque school. He gave not many works to the public; his designs were however perpetuated in Mosaic, at S. Pietro, by Giuseppe Ottaviani, and his altar-piece in the church Del Spirito Santo has been engraved by Frey. To Lamberti Rome owes the education of Marco Benefial, the last genius of its school; unequal in his works from neglect, and not from impotence. F.

**MICHELE LAMBERTINI.

HIS WORKS FROM 1443 TO 1469.

The judgment of Albano, who preferred a work of this early Bolognese artist, for mellowness, to those of Francia, is a better motive for recording his name, than the praise of Malvasia: it was a picture preserved at the hall of the Pescheria, in Bologna, dated 1443, and supposed to have been painted in oil. What remains of Michel's later works in S. Pietro and in S. Jacopo of the same city, is equal or superior to the pencil of any contemporary artist. F.

**LODOVICO LANA.

BORN 1598, † 1646.

Lodovico Lana, probably of Modena, where he resided and taught, left Scarsellini, to imitate Guercino: the picture of Modena delivered from the Plague, in the church 'del Voto,' established his name: he never painted, nor can Modena shew, a superior altar-piece; its novelty and throng of images, the harmony and strength of its colour, and its design, equally interest us. Guercino never had a freer imitator than Lana, who retains his mass and distributes the whole in his taste, but reminds us sometimes of Tintoretto's or Scarsellini's motions, and in colour and the ideas of faces has a character of originality. F.

**ANTONIO DE LANCHARES.

BORN 1586, † 1658*.

This native of Madrid was a pupil of Patricio Caxes, and a fellow-scholar of his son Eugenio, whom he soon equalled to a degree of deception. Though unfortunately we have to regret the loss of several of his best works, the Ascension of the Saviour, and the Effusion of the Holy Ghost, at the Carthusians of St. Paular, render his name immortal. Under one of these paintings we read, *Antonius Lanchares Hispanus in Cartuxia Paularis fecit anno 1620*. Something of his exists likewise in the Convent of the 'Calzados,' at Madrid, the place of his death. F.

* Palomino, who fixes his death in 1640, is mistaken in that, as well as in making him the pupil of Eugenio Caxes. F.

NICHOLAS LANCRET.

DIED 1743, AGED 53.

He was born at Paris, in 1690, and, according to the most authentic writers, was a disciple of Watteau; but, according to the Chronological Tables, he was the disciple of Gillot; yet probably he might have been instructed by both. Under the direction of Watteau he made an extraordinary progress; and so well imitated the style and manner of his master, that some of his works are frequently taken for the genuine paintings of Watteau. And although it cannot be truly said that he arrived at the excellence of his master, either in the spirit and delicacy of design, or the beauty of his colouring and handling, yet his paintings are lively and agreeable.

He was indefatigable in his profession, and finished a great number of pictures: in all which may be observed a great deal of truth and nature, good composition and execution, groupes of figures, well disposed and agreeably turned, and the whole handled with a light pencil.

** PAOL CAMILLO LANDRIANI.

WAS YOUNG, 1591.

Landriani, surnamed *il Duchino*, a Milanese, and pupil of Ottavio Semini, praised by Lomazzo, as a young man of much promise, is the master of many altar-pieces at Milano, and especially that of the Nativity at S. Ambrogio, which, with the design and grace of Semini, unites a mellowness of his own. F.

GIOVANNI LANFRANCO.

DIED 1647, AGED 66.

This master, born at Parma, in 1581, at first was the disciple of Agostino Caracci, but afterwards of Annibal, to whose taste of design and colouring he adhered entirely. He obtained, under that eminent artist, so great a degree of knowledge in his profession, and such a power in penciling, that he was employed by Annibal to execute some of his designs in the Farnesian palace at Rome; which he finished in so masterly a manner, that he made the difference imperceptible between his work and the work of his master, even to this day.

His genius directed him to grand compositions; for he had a peculiar facility in designing them, and he painted in fresco as well as in oil. His imagination was lively, and his hand ready to execute the ideas which occurred to his mind; but that remarkable ease with which he invented, and that readiness in expressing his conceptions, caused him to be less attentive to the studying every part of his design, and less careful to observe the requisite correctness. While he was under the guidance of Annibal, he was much more correct; but, after the death of that celebrated artist, he abandoned himself more to the impetuosity of his genius, and with much less regard to regularity and the beauty of proportion. The cupola of Parma (which was painted by Correggio) Lanfranc studied so particularly, that it enlarged his ideas, and gave him such a fondness for the admirable effect produced by foreshortened figures, when they are happily executed, and also such a taste for the grandeur of composition, that, in the cupola of St. Andrea della Valle, at Rome, he designed figures of above twenty feet in height, which have a noble effect. As he was thoroughly acquainted with the principles of perspective, those large figures appear but of a natural and just proportion from the point of observation below; and to a judicious eye they seem much more commendable than some of his smaller designs. The subject of that painting is, the representation of the Saints in Glory; and it is esteemed his most capital performance. He did indeed covet to imitate the grace of Correggio, but never could arrive at

that excellence; his greatest power being manifested in his composition and fore-shortening; for he was deficient in correctness and expression, and his colouring, though sometimes admirable, was frequently too dark.

His figures are well grouped, and his draperies have an uncommon elegance; but although his taste of design, in imitation of his master Annibal, is always grand, yet could he not preserve the same correctness; nor is his colouring, or the tint of his carnations, any way comparable to those of Annibal; his shadows particularly being too black in general, and frequently more similar to the tints of Caravaggio. Although he was not well skilled in the management of the chiaroscuro, being unacquainted with its true principles, yet he sometimes practised it, rather from the felicity of his genius, than from any knowledge of the art*.

By order of Pope Urban VIII. he painted in the church of St. Peter, at Rome, the representation of that Saint walking on the Water; which afforded the Pope so much satisfaction, that he conferred on him the honour of knighthood. One of the excellent compositions of Lanfranc, is in the church of St. Anne, at Naples. It represents the Virgin and Child with St. Domenic and St. Januarius. The composition is truly fine, the colouring admirable, and the effect beautiful and brilliant. The head of the Virgin is in a grand style, and with a character full of majesty and dignity; and in the same city, in the Palazzo della Torre, there is a picture by this master, which is esteemed equal to any of his productions. The subject is St. Francis dying, attended by Angels, who are assisting and comforting him in his last moments, and the figures are as large as life. Some of the heads of the angels are in the taste and style of Domenichino, the colouring is strong, the manner of design grand, and the head of the saint is particularly sweet and amiable.

LANG JAN.—See REYN.

**BERNARDINO LANINI.

WORKED, STILL YOUNG, 1547; †ABOUT 1578.

Bernardino Lanini, of Vercelli, a pupil of Gaudenzio Ferrari, imitated the style of the master, in his first works, to a degree of illusion. As he advanced in practice he cast a bolder eye on nature, and by equal vigour of conception and execution, proved to the first artists of Milano, that, like Ferrari, he was born for grand subjects: such is that of S. Catarina, near S. Celso; the face and attitude of the heroine anticipate the graces of Guido; the colour of the whole approaches the tones of Tiziano, the glory of the angels rivals Gaudenzio: a less neglected style of drapery would have left little to wish for. Among his copious works at Milano and in its districts, the Dome of Novara claims distinguished notice. There he painted those Sybils, and that semblance of an Eternal Father, so much admired by Lomazzo; and near them certain subjects, from the life of Maria, which even now, in a ruined state of colour, enchant by spirit and evidence of design. His versatile talent indulged sometimes in imitations of Lionardo da Vinci; and at the Basilica of St. Ambrogio, the figure of Christ between two Angels, in form, expression, and effect, fully proves with what felicity he penetrated the principles of that genius.

He had two brothers unknown beyond Vercelli: Gaudenzio, of whom some sainted subject is said to exist in the sacristy of the Barnabites; and Girolamo Lanini, of whom Lanzi mentions a

* Lanfranco was a machinist of the first order, and taught his successors the art of filling the eye at great distances, by partly painting and partly leaving it to the air to paint; ‘*dipingendo in parte; e in parte, lasciando che l’aria vi dipinga*,’ as Lanzi expresses it. This maxim of consulting the intervening medium for the proper degree of finishing, appears to have been one of the great prerogatives of Phidias. F.

Christ taken from the Cross, in some private collection. They approach Bernardino in their style of faces, and the former even in strength of colour; but they remain far behind him in design. F.

HENRY LANKRINCK.

DIED 1692, AGED 64.

He was born in 1628, learned the art of painting in the academy at Antwerp, and became a painter of considerable note. He studied principally after Titian and Salvator Rosa; and met with an encouragement in England equal to his merit. His landscapes shew a good invention, good colouring and harmony, if they are of his best manner; and they are extremely free and beautiful in the skies. His views are usually of a rough rude country, with broken grounds and uncommon scenery, having some strong lights judiciously placed, and great warmth; and as to the figures which he introduced, they were properly disposed and designed in imitation of Titian.

ANDREA LANZANO.

DIED 1712.

He was a Milanese, and the disciple of Ludovico Scaramuccia; but having spent some years under that master, he went to Rome, and placed himself in the school of Carlo Maratta. By his instruction he became a painter of distinguished note; and was much esteemed for the goodness of his composition and design, for the beauty of his colouring, and for the grace and dignity of his figures.

NICHOLAS DE LARGILLIERE.

DIED 1746, AGED 90.

He was born at Paris, in 1656, and placed as a disciple with Francis Gobeau, a painter of some note. Although he was taught in that school to paint fruits, flowers, fish, landscapes, and animals, or subjects taken from low life, in the manner of Bamboccio and Jan Miel, yet Largilliere had more elevated ideas, and applied himself to study the works of the great masters in the historical style, as being more suitable to his turn of mind, and more likely to gain him that distinction, of which he seemed ambitious.

When he thought himself sufficiently qualified to commence painter, he went to London, where he gained the friendship and countenance of Sir Peter Lely, who expressed much esteem for his works; and at last he was so far honoured, as to be made known to King Charles II. for whom he painted several pictures. At his return to Paris, Vander Meulen and Le Brun, having seen some of his performances, encouraged him to continue in his own country, and procured him friends by their recommendation; so that his reputation was generally spread through Paris, and Lewis XIV. sat to him for his portrait, as also did James II. and his queen.

He had an extensive capacity; his principal excellence, however, consisted in his colouring, and particularly in portraits, of which the heads and hands were remarkably well executed, with a light and spirited pencil. His tint of colour was clear and fresh, and, by his manner of laying on his colours, without breaking or torturing them, they have long retained their original freshness and beauty.

He was appointed director of the academy, as a public acknowledgment of his merit; in which station he preserved that esteem which his talents had so justly procured for him.

MARCELLUS LAROON.

DIED 1705, AGED 52.

He was born at the Hague, in 1653, and instructed in the art of painting by his father, till he went with him to England; but, on his arrival at London, he was at first placed with La Zoon a portrait-painter, and afterwards with Fleshiere; yet his real improvement was derived from his own assiduity. When he began to work for himself, as he had diligently studied nature, he copied it closely, so that his manner was entirely his own. He drew correctly, and painted drapery in a taste that was far superior to any of his contemporaries; and on that account was employed by Sir Godfrey Kneller, to paint the draperies of his portraits. But the greatest merit of this painter consisted in his being able to imitate the style, the touch, and the colouring, of those masters who were esteemed the most eminent; and his imitations are very exact.

A picture of that kind (which the Italians call *Pastici*) is mentioned in the collection at Houghton, the seat of Lord Orford, which, it is said, might easily pass for the work of Bassan, though it was really painted by this artist. He painted conversations, and most kind of subjects, in a large as well as in a small size.

** APOLINARIO LARRAGA.

BORN † 1728.

That Larraga of Valenzia should have been a pupil of Pedro Orrente is not probable, though asserted by several writers, because he survived that master eighty-four years; but he chose him for his model of imitation, and laboured to arrive at similar excellence: the proofs exist in several churches at Valenzia, and in a series of pictures at the convent of S. Dominic. In Josefa Maria Larraga he left a daughter, who excelled in miniature, and who maintained an academy of painting for some time at her own house. With her, perhaps superiour to her in the same branch of art, may be mentioned Donna Isabel Maria Rite, a native of Oporto, who flourished in Spain about the same period of time. F.

PETER LASTMAN.

He was born at Haerlem, in 1581, and became a disciple of Cornelius Cornelisz, of Haerlem; but when he had spent some years under the direction of that master, he travelled to Italy, and improved himself both in his taste of design, and his handling. His manner of composing was with a number of figures, which he grouped with a great deal of propriety, and very often disposed them judiciously. His naked figures are usually well designed, his draperies flowing and full, and his colouring strong; but all his studies from the antique, or the great masters, could not divest him of his national taste, nor furnish his mind with a competent degree of grace or elegance.

One of the most capital paintings of Lastman, is the history of St. Paul at Lystra, in which the characters are very well distinguished, and particularly the priests, who have an air of solemnity and dignity. He was exact in observing the costume, not only in the draperies of his figures, but even in the vases and instruments used by the ancients of those times in their sacrifices. He had the honour of being the master of Rembrandt, and some other considerable painters.

JACOB LAVECQUE.

DIED 1674, AGED 50.

He was born at Dort, in 1624, and learned the art of painting in the school of Rembrandt;

yet he did not adhere to the manner of that great master, but rather chose to imitate De Baan. While he studied under Rembrandt, he painted one picture, which, in the penciling and colouring, so strongly resembled the work of that great artist, that it might be readily mistaken for his. That picture Lavecque always kept by him, as a proof of his ability in his profession, and yet endeavoured to imitate an artist that was greatly inferior to Rembrandt.

*** TOMMASO LAURETI, or LAURETTI.**

DIED 15—, AGED 80.

Tommaso Laureti, a Sicilian, according to Vasari, was the scholar of Sebastiano del Piombo, and with a vigorous colour, combined singular powers of perspective and design, of which he left various proofs at Bologna, and still more decisive ones at Rome in the Campidoglio, where he taught, lived to a great age, and succeeded Federigo Zuccari in the presidency of the Academy di S. Luca. F.

FILIPPO LAURI.

DIED 1694, AGED 71.

The school of Andrea Sacchi possessed one of the first talents of that time in Francesco Lauri of Rome, in whom Sacchi fancied he had discovered the germ of another Raphael: he died in the flower of youth, and left no trace behind him, except the figures of three goddesses in a fresco of the palace Crescenzi. His brother, Filippo Lauri, born 1623, is celebrated for his cabinet pictures in the Flemish style, touched with great spirit, vigorously coloured, full of imagery and pittoresque conceits. He sometimes painted sacred subjects, such as the exquisite picture of St. Xaverius in the possession of Monsig. Goltz; in the palace Borghese, he painted some beautiful landscapes in fresco, a talent which he owed to the instructions of his father, Baldassar Lauri of Antwerp, a scholar of Paul Brill, and a landscape-painter of considerable note, at the time of Sacchi, in Rome. F.

DONATO† LAZZARI, called BRAMANTE DI URBINO.

DIED 1514, AGED 70.

Donato Lazzari, celebrated under the name of Bramante, was born at Castel Durante, in the territory of Urbino, 1444, and at Urbino studied the works of Fra Carnevale, or Corradini. His fame as an architect has nearly obliterated his memory as a painter, though many of his works remain at Milan and its district; and are repeatedly mentioned by Cesariani and Lomazzo, who observe that his style on the whole resembled that of Andrea Mantegna. He painted portraits, sacred and profane history, in distemper and in fresco. He too, like Mantegna, studied much after casts, thence perhaps the too salient lights of his flesh. Like him he draped models in paper or glued linen to avoid stiffness. Lomazzo, who cleaned one of his pictures in distemper, found that, like Mantegna, he made use of a viscous liquid. The public frescoes of Bramante at Milan, mentioned by Lomazzo and Scaramuccia, are either no more or spoiled; but a considerable number of private ones still remain in certain apartments of the palaces Borri and Castiglioni. In the Certosa of Pavia there is likewise a chapel said to have been painted by him: the proportions are square, and rather heavy; the faces full, the aged heads grand; the colour vivid and salient, not without some crudity. The same style prevails in a picture of his belonging to

† Such is the real name of Bramante transmitted to us by Cesariani his scholar, and commentator of Vitruvius. See Lanzi T. II. p. 1. p. 398. where he corrects the superficial and detracting account which Vasari gives of this great man. F.

the Melzi family, representing several saints and a beautiful perspective; it recurs again in an altar-piece of the Incoronata at Lodi, a charming temple built from the design of Bramante, by Gio. Bataggio, a native of the place; but his masterpiece at Milan is at the church of S. Sebastian, the patron-saint, in whose style no trace of Quattrocento appears. F.

**DON SIMON DE LEON LEAL.

BORN 1610, † 1687.

This native of Madrid left the school of Pedro de Las Cuevas to form his style from nature on the system of Vandyck, and acquired a flattering tone of colour: it pleased so much at court that the queen's confessor, afterwards Cardinal Neighard, procured him the commission of the great altar-piece for the Noviziate of the Jesuits at Madrid, which he executed with such felicity, that the queen made him her own painter, and he died in her service. His most conspicuous public works, beside the one mentioned, a subject from the legend of S. Ignazius, are a S. Norbert at the Præmonstratenses, and the Conception of Maria at the Capuchins of Madrid. F.

**DON JUAN DE VALDES LEAL.

BORN 1630, † 1691.

This native of Cordova resided at Sevilla, and in 1660 was a member of its academy. He coloured with spirit and taste, but was a mannerist in form and design, debauched by rapidity of hand, and the rage of gain. In a picture painted for the church 'de la Caridad,' he introduced a corpse in a state of putrefaction, with such a degree of illusion, that Murillo advised those who meant to look at it, to stop their nostrils*.

Donna Isabel, of the family Carrasquille, and his children Don Lucas de Valdes, and Donna Maria, distinguished themselves by their talents in art. F.

**JOSEF DE LEDESMA.

BORN 1630, † 1670.

The works of Josef de Ledesma of Burgos are scarce. He received the first rudiments from an unknown master at his native place; but acquired, what chiefly distinguishes him, a charming tone of colour, under Don Juan Carrenno, at Madrid. His principal pictures are a Dead Christ with the Madonna; St. John and St. Magdalen, at the 'Recoletos;' and a S. John Baptist, at the 'Trinidad Calzada' of that metropolis. Whether he were related to, or descended from, Blas de Ledesma, who flourished toward the end of the sixteenth century, as a distinguished fresco-painter in Andalusia, cannot be decided. F.

JOHN ANTHONY VANDER LEEPE.

DIED 1720, AGED 56.

He was born at Bruges, in 1664, of a distinguished and wealthy family. His first ideas of painting were formed, only by observing the embroideries of a young lady; and he accustomed himself to imitate in water-colours what she worked with her needle. Afterwards he added to his knowledge and taste, by copying prints and good designs of other masters in water-colours; till, by the assistance of a strong natural capacity, and sedulous application, he acquired an expertness in painting, not only with the colours he used originally, but also in oil.

* 'Compadre, esto es preciso vorto con las manos en las narices.'

His fancy led him to paint landscapes, which he always sketched after nature ; and likewise to represent views of the sea, in storms, and in calms.

His landscapes are very much in the taste of Genoels, and frequently in the style of Poussin. He painted with extraordinary readiness and ease, having a light free touch, and a good tone of colour, though sometimes it appears rather too grey ; but his sea-pieces are more highly valued than his land-prospects. The figures in his pictures are generally painted by Mark Van Duvenede, and Nicholas Kerekhove, two good masters, who adapted the figures to the subjects with great skill and propriety.

GABRIEL VANDER LEEUW, or DE LEONE.

DIED 1688, AGED 45.

He was born at Dort, in 1643, and learned the art of painting from his father, Sebastian Vander Leeuw, who was an exceeding good painter of animals, having been bred in the school of Jacob Geritze Cuyp.

Though he soon surpassed his father, he seemed conscious that he stood in need of farther improvement, and therefore to obtain a better taste, he resolved to travel to Italy, and in his progress visited France, Turin, Naples, and Rome. He spent fourteen years abroad, four at Paris and Lyons, and ten in Italy, and particularly attached himself to the style of Castiglione, and Philip Roos, called Rosa da Tivoli ; but he studied the latter with more satisfaction than he did the other, and at last imitated his model happily in the freedom of his touch, and the readiness or rather the rapidity of his hand.

He studied his scenes and every object after nature, and spent whole days in the fields, to observe the forms, actions, and attitudes, of those different animals which he intended for his subjects, sketching them with great exactness ; by which conduct, he not only acquired the habit of designing correctly, but he furnished himself with a variety of objects proper to be inserted in any of his future compositions.

When he returned to Holland, his works were extremely acceptable to the public, and immediately bought up ; but, as he painted expeditiously, and finished his pictures surprisingly fast, their number proportionably diminished their price, and he felt a severe mortification, on observing that the demand for his works decreased daily. That discouragement made him resolve to return to Rome or Naples, where he had formerly experienced the greatest success ; but he was prevented from putting that project into execution by his death, which happened at Dort.

Vander Leeuw's invention was lively and ready, and his hand as expeditious as his thought. His pencil was free, broad, and firm, and his colouring shewed the style of the Roman school ; but that tone of colour was not agreeable to the Flemish taste, which seems to prefer the high finishing in pictures, and invincible patience in neat handling, to almost every other perfection in the art of painting.

PETER VANDER LEEUW.

He was born at Dort, in 1644, the younger brother of Gabriel Vander Leeuw, and instructed in the art by his father Sebastian. He painted the same kind of subjects as his brother, and with abundance of merit ; but his manner of penciling and colouring was quite different from Gabriel's, and better adapted to the taste of his countrymen ; for he finished his pictures neatly, and took all possible pains to render them transparent, giving them also an agreeable and natural tone of colour.

Of all the Flemish artists he principally admired Adrian Vander Velde: he made him his model; and was so ambitious to imitate him, that whenever he sat down to paint any design of his own, he always placed a picture of Adrian's before him, that he might strike out some resemblance of that master, either in respect of his composition, his colouring, or design; by which means his paintings have always somewhat that reminds one of Adrian.

Yet, notwithstanding his acknowledged merit in his profession, he had an odd, whimsical, and disagreeable humour, which often gave offence to those who were best inclined to become his friends and benefactors. That peevish and perverse temper effectually prevented all persons of taste from visiting him, excited a general dislike, and compelled him to dispose of his works at a low rate, far below their intrinsic value.

STEFANO MARIA LEGNANO, called LEGNANINO.

DIED 1715, AGED 55.

This master, born near Bologna, in 1660, received his early instruction from his father Ambrogio; but he was afterwards a disciple of Carlo Cignani at Bologna, and of Carlo Maratta at Rome, with whom he continued for three years. During that time he applied himself diligently to copy the works of the best artists, and formed a peculiar style, extremely pleasing; in which he blended the different manners of the Roman, the Milanese, and the Bolognian painters.

His subjects were histories, taken from the sacred, and also from the fabulous writers; which he treated with great spirit, especially in fresco. Some of his best works are at Milan; in which a judicious observer may behold a fine turn of thought and invention, a charming diffusion of light, an excellent management of the chiaroscuro, a bold relief, and the whole touched with a free and sweet pencil.

GIOVANNI ANTONIO LEISMAN.

DIED 1698, AGED 94.

He was a German, born in 1604, who became a painter by the force of his own exertions, without any instructor, and merely by studying the best paintings to be seen in his own country. After some years spent in close application, he travelled to Venice, and pursued his studies there so very assiduously after the works of Titian, Tintoret, and Paolo Veronese, that he rose into high esteem. The principal nobility in that city kept him constantly employed, and his paintings were admired for their spirited and lively touch, also for the delicate colouring in his sea-ports, landscapes, architecture, and historical compositions; all which subjects he painted with great truth, nature, and elegance.

Two of his pictures are particularly mentioned by Balthasar Pozzo, as being indisputably excellent. One is a landscape with dreary mountains, and thick solemn woods, out of which appears a gang of robbers preparing to assault some unfortunate travellers. The other is a sea-port, enriched with lovely views of magnificent buildings, antiques, and other beautiful and elegant incidents. Both of them are finished with wonderful delicacy, with a free pencil, and a light touch, and have a very pleasing effect.

**ERCOLE LELLI,

BORN † 1766,

Of Bologna, was the pupil of G. P. Zanotti, a better master than painter. Lelli's still surviving celebrity as an anatomist, his great influence on the technic education of youth, entitle him to a place among the professors of an art, in which his theory greatly surpassed his practice. F.

SIR PETER LELY, or PETER VANDER FAES.

DIED 1680, AGED 63.

He was born at Soest, in Westphalia, in 1617, but was placed as a disciple with Peter Grebber, at Haerlem, with whom he continued for two years; and, at the age of twenty-five, was accounted so excellent a painter of portraits, that he became state-painter to King Charles II. His pencil was light and delicate; his colouring lovely; the airs of his heads, and his figures, amiable and graceful; his attitudes were easy, natural, and well chosen, with an inexhausted variety. His draperies have such an agreeable negligence, with broad folds, that his works in that respect, as well as in other particularities, are easily distinguishable from all other artists; and they have proved incomparable models for succeeding artists to imitate. However, he had a very peculiar expression in the eyes of his female figures; a tender languishment, a look of blended sweetness and drowsiness, unattempted before his time by any master, which he certainly conceived to be graceful. But although, in some particular forms, it might happen to have a desirable and fine effect, yet, as his expression is the same in all, he is considered as a mannerist. The hands of his portraits are remarkably fine, and elegantly turned; and he frequently painted landscapes, for the back-grounds of his pictures, in a style peculiar to himself, and eminently adapted for the relief of his figures. He likewise excelled in crayon-painting; nor are his portraits in that way, which were finished entirely with his own hand, held in less estimation than those which he finished in oil; and by some connoisseurs they are preferred.

His only disciples were Greenhill and Buckshorn; and he appeared so jealous of having a rival in either of them, that he would not permit them to see in what manner he mixed or laid on his colours, nor how he marked and distributed them with his pencil; though each of them copied the works of their master to very great perfection.

BALTHASAR VAN LEMENS.

DIED 1704, AGED 67.

He was born at Antwerp, in 1637, and went to London, after the Restoration, to follow his profession; but he was not so fortunate as to find encouragement, or sufficient employment. He therefore was constrained to procure a livelihood, by making sketches for other painters. He composed small historical subjects with tolerable success; they were pleasing and well coloured; and he had a free pencil, with a ready invention; sometimes shewing a degree of elegance in his figures.

BERNARD LENS.

DIED 1741.

He was of a family of artists mentioned in the Catalogue of Engravers, and an admirable painter in miniature. He painted some portraits in that way; but his chief excellence consisted in copying the works of great masters, particularly Rubens and Vandyck, whose colouring he imitated exactly. He was painter to the crown, by the title of enameller, which was changed from limner when Boit held the office. Lens published some views and drawing-books, as he had many scholars. He made two sales of his pictures, and died at Knightsbridge, whither he had retired from business.

ARTO LEONE, called CORIARIO.

DIED 1564, AGED 66.

He was born in the year 1498, and was a disciple of Cornelius Engelbrecht. The style in which he designed was grand, and his figures were usually as large as life, and often even larger.

His subjects were historical, taken from the sacred writings, or from fabulous authors, and sometimes from the epic poets; in which he was particularly fond of introducing superb architecture, or pieces of bas-relief, which he designed and executed with great freedom of hand, and elegance of taste.

N. VANDER LEUR.

This artist was born at Breda, in 1667, according to Descamps, but according to the Chronological Tables, in 1657; and went to Rome when he was a youth, not yet arrived at his twentieth year. Soon after his arrival in that city, he had the happiness to obtain the patronage of a cardinal, who procured him access to the richest collections of paintings, and by that means afforded him an opportunity of seeing and studying the most capital performances of the great masters. He devoted his whole time to his improvement, and was as diligent in his studies after nature, as he was in copying from the noblest models; till at last he was accounted the best copyist at Rome. He designed well, and in every respect made himself an able artist before he quitted Italy; and on his return to his own country, he received considerable applause for several of his compositions.

But although he might be allowed to design and colour well, and although he understood perspective and architecture, and might justly be esteemed a good painter of history, yet his imagination was cold, and his invention slow and difficult; so that it was rather a labour than a pleasure to him to undertake a composition. However, he excelled in portraits, and might have been without a competitor in that branch, if he had confined himself entirely to it. His best performance is in the church of the Recolets at Breda, and it is sufficient to establish his reputation.

LUCAS VAN LEYDEN.—See JACOBS.

N. LEYSENS.

DIED 1720, AGED 59.

He was born at Antwerp, in the year 1661, and went early to Rome, where he employed himself studiously in observing those admirable works of nature and art, which occur to an artist in that celebrated city and its environs. But although his works were distinguished by uncommon marks of esteem and commendation while he resided in Italy, yet he quitted all his prospects of fame and wealth from a tender impulse of filial piety.

His father was poor, and very aged; and he left Rome from no other motive than to support his father, and to render the life of his parent comfortable by his own care and acquisitions. And Providence visibly seemed to reward the goodness of his heart; for he had more employment than all the painters at Antwerp, and even more of unsolicited work than those artists had who exerted all their interest, skill, and industry, to procure business. Except it was to attend the duties of his religion, he never absented himself from his feeble parent; he sought for no other companion or intimate; and on every occasion always treated him with the most tender and dutiful respect that it was possible to express.

He had a good taste of designing historical subjects; particularly, he designed nymphs, boys, statues, and bustos, with extraordinary correctness, and very agreeable colouring. On that account he was much employed by Hardime, Boschaert, and Verbruggen, who were flower-painters, to adorn their pictures with figures adapted to their subjects. His merit in his profession, and his conduct in domestic life, were rewarded with universal esteem; and he left behind him the character of being a good painter, and what is still a more honourable encomium, the character of possessing a good heart, and exemplary virtue.

LIBERALE.

DIED 1536, AGED 85.

He was born at Verona, in 1451, and was a disciple of Vincenzo di Stefano; but he imitated the style and manner of Giacopo Bellini, of Venice. He finished his pictures with exceeding neatness and patience, almost beyond example, so as to give them the appearance of miniatures; and in most of his compositions he designed a multitude of figures. Vasari mentions one, representing the Adoration of the Magi, consisting of an infinite number of small figures, horses, dogs, camels, and other animals; in which the heads were carefully and highly finished; the whole looked like miniature, rather than oil-painting, and at that time it was wonderfully applauded.

His principal works are in Verona, where he painted many altar-pieces for the churches, and a large number of easel-pictures for the nobility. A very high commendation is given to a picture of this master, representing the Marriage of St. Catherine, in which the composition is good; there appears a great deal of grace in the heads, and a natural delicate expression.

PIETRO LIBERI.

DIED 1677, AGED 77.

This master was born at Padua, in 1600, and travelled through the principal cities of Italy, to study the works of the most eminent painters. He had a very enlarged capacity, which enabled him to discern the essential beauties, and also the particular excellences of every master, on whose works he employed his observations. While he resided at Rome his attention was wholly engrossed by the grand style and compositions of Raphael; in Parma, he was devoted to Correggio and Mazzuoli; and at Venice, to Titian and Tintoretto. From those different manners, from the beautiful variety perceptible in the works of those different artists, he formed a style of his own, that was full of spirit, extremely judicious, and consisting of a pleasing mixture of them all; though it must be at the same time allowed, that his tone of colouring partook rather too much of the red in some of his compositions.

In the Palazzo Zambecari at Bologna, there is an excellent historical picture, from the history of Job; which is much admired, and shews a mixture of the styles of Caravaggio and Calabrese. In the cathedral church of Vicenza, is also an ingenious composition of the Drowning of Pharaoh, which is designed in a grand style, and finely painted; and in the church of St. Maria Maggiore, at Bergamo, one of the most capital performances of Liberi is preserved, of which the subject is, Moses striking the Rock; it is much better coloured than those which he usually finished for the churches, having less of the red tint, and abundance of force, though it is somewhat incorrect in the design.

** GIROLAMO DA' LIBRI.

† 1555, AGED 83.

This Veronese artist, whose family name is not known, was the son of a missal-painter, called Francesco 'da' Libri' from his profession, and received surname and art from his father. It is not, however, to his skill in missal-limning, that he owes a place here, but to his pictures at S. Lionardo near, and S. Giorgio at, Verona, which with the finish of miniature unite a historic style. Girolamo was the master of Don Giulio Clovio, and according to Vasari left a son, Francesco, not noticed beyond his name.

F.

GIOVANNI ANTONIO LICINIO, or LICINO, called IL PORDENONE.

DIED 1540, AGED 56.

G. A. Licinio, who afterwards adopted the name of Regillo, and is chiefly celebrated by that of Pordenone, was born at Pordenone in Friuli. It is not certain that he frequented the school of Giorgione, but he resembles him more in grandeur of mind, vigour of conception, and manner of execution, than all his other scholars. Though on the whole inferior, he was the rival of Tiziano, and not always without success. If Tiziano excelled him in the correctness and refinements of imitation, Pordenone at least balanced him in decision and style. He was a genial colourist in oil, but still more excelled in fresco; hence little more than his name is known in Lower Italy. The most considerable picture which Rome possesses of him, is that with the portraits of his family, in the palace Borghese. But perhaps his most splendid work in oil is the altar-piece at S. Maria dell' Orto, at Venice, which represents a S. Lorenzo Giustiniani, surrounded by other saints, among whom a St. John Baptist surprises no less by correctness of forms, than a St. Augustin by a boldness of foreshortening which makes his arm start from the canvas.

The frescoes of Pordenone are spread over the towns and castles of Friuli; some are found at Mantua, Genoa, Venice, but the best-preserved ones are at Piacenza and Cremona. In these he is not always equal, but all bear marks of innate vigour and bold conception; of a mind, as eager to form as to resolve difficulties in variety of expression, singularity of perspective, novelty of fore-shortening, and magic resources of chiaroscuro. Highly valued and ennobled by the Emperor Charles V. Pordenone was called to Mantua by Ercole II. where he soon after died, not without suspicion of having been poisoned. He had an imitator in Bernardino Licinio, who from the surname may be supposed to have been related to him: and Sandrart mentions, in a high strain of praise, Giulio Licinio do Pordenone as his nephew and scholar; who, according to that author, quitted Venice, and left frescoes of extraordinary beauty at Augsburg. F.

JAN, or JOHN LIEVENS.

He was born in 1607, at Leyden; and his father having observed that he had a natural propensity to painting, and discovered symptoms of genius while he was yet in his infancy, placed him under the direction of Joris Van Schooten. Afterwards he became the disciple of Peter Lastman, with whom he continued for two years.

Although he was allowed to excel in portrait, yet he frequently painted history with success; among the number of which compositions, the Continnence of Scipio is celebrated in very high terms. Another performance of Lievens, applauded by the poets as well as the artists of his time, was the representation of a Student in his Library, the figures being as large as life. That picture was purchased by the Prince of Orange, by whom it was presented to King Charles I. who expressed his surprise at the excellence of the work, especially when it was known that the artist was then not above twenty years of age. It proved a means of procuring him a favourable reception at the court of London, where he painted the portraits of the King, the Queen, the Prince of Wales, and a great number of persons of the first rank among the nobility.

After a continuance for three years in England, he went to Antwerp, and was there incessantly engaged for churches, convents, or private cabinets. In the council-chamber of Amsterdam, a picture of Lievens is placed between one by Govert Flink, and another by Ferdinand Bol, and appears in no degree inferior to either of them. By the praise bestowed on two of his pictures, they should seem to be exceedingly capital, if we may rely on the contemporary writers:

the one is the history of Abraham offering up Isaac; the other is the representation of David and Bathsheba. Each of them is a sufficient proof of his genius for composition, of the sweetness of his colouring, and the excellence of his pencil*.

PIRRO LIGORIO.

DIED 1573, AGED 80.

Pirro Ligorio, a Neapolitan, born 1493, was a fallacious antiquary, but a good architect, and a fresco-painter of some merit. There remains of him in the Oratory of S. Giovanni Decollato, at Rome, the Dance of Salome at the Feast of Herod, a work languid in colour, and not very correct in design, but remarkable for its perspective and a splendid display of drapery, more in the Venetian than Roman taste. He was the favourite architect of Pope Pius IV. F.

JACOPO LIGOZZI.

DIED 1627, AGED 84.

This master was born at Verona, in 1543, and learned design from a Veronese painter of good esteem, named Giovanni Ermanno†. He painted in fresco as well as in oil; in the former, he painted the Triumph of Paulus Emilius, and also battles, which he executed in a grand style, and with abundance of spirit; and in oil, he finished a number of excellent compositions at Florence, being for many years employed by the Grand Duke; and several of the churches and convents of that city are adorned with his performances.

**ANDREA LILIO.

BORN †

Andrea Lilio, of Ancona, is by some supposed to have been a scholar of Baroccio: he certainly imitated the colour of that master, less exact of design. He partook of the works carried on under Sixtus V. and painted much in fresco for churches, sometimes in partnership with Viviani of Urbino. He lived till the reign of Paul V. a victim to domestic affliction. His most conspicuous work is perhaps the altar-piece 'di Tutt' i Santi,' in the cathedral of Fano: an immense composition, well grouped and well contrasted; and if not correctly designed, tinted at least in a Barocquesque tone. F.

JOHN LINGLEBACH.

DIED 1687, AGED 62.

He was born at Frankfort on the Maïne, in 1625, and learned the art of painting in Holland; but he afterwards went to Rome, where he studiously applied himself to observe every thing that was curious in art or nature, as far as he thought it merited his attention; and he continued at Rome till he was twenty-five years of age.

His usual subjects are fairs, mountebanks, sea-prospects, naval engagements, and landscapes, which he composed and executed exceedingly well. His landscapes are enriched with antiquities, ruins, animals, and elegant figures; his sea-fights are full of expression, exciting pity and terror; and all his objects are well designed. His skies are generally light, and thinly

* The master-piece of Lievens is, the Resurrection of Lazarus, a work which, in sublimity of conception, leaves all attempts of other masters on the same subject far behind. F.

† This is contested by Lanzi, i. 230, on the authority of Cav. del Pozzo; it is more probable that Ligozzi was a scholar of Paolo Veronese. F.

clouded, and his management of the aërial perspective is extremely judicious: his keeping is usually good, his distances of a clear bluish tint; and the whole together is masterly, producing an agreeable effect.

In painting figures, or animals, he had uncommon readiness; and, on that account, he was employed by several eminent artists, to adorn their landscapes with those objects; and whatever he inserted in the works of other masters, was always excellently adapted to the scene and the subject. His pencil is free, his touch clean and light, and his compositions are in general esteem. It may be observed, that he was particularly fond of introducing into most of his compositions, pieces of architecture, the remains of elegant buildings, or the gates of the sea-port towns of Italy; embellished with statues, placed sometimes on the pediments and cornices, and sometimes in niches. He also excelled in representing Italian fairs and markets, inserting in those subjects abundance of figures, well grouped and designed, in attitudes suitable to their different characters and occupations; and although he often repeated the same subjects, yet the liveliness of his imagination, and the readiness of his invention, always enabled him to give them a remarkable variety.

JAN, or JOHN LINSEN.

He was a Flemish master of considerable reputation, who learned the art of painting in his own country, but completed his studies in Italy. His principal performance is a picture describing the action in which he was taken captive by the rovers of Salee; the figures in that painting are well designed, the colouring is pleasing, and it is touched with spirit. The public had conceived great hopes of this artist; but he was cut off unhappily in the vigour of life, by an intimate companion with whom he was gaming, and who happened to be so exasperated at losing, that he murdered his friend Linsen on the spot*.

PETER VAN LINT.

He was born at Antwerp, in 1609, and while he was yet a youth travelled to Rome, where he studied in the academy, and also after nature, till he rendered himself distinguished as a master of considerable abilities in history and in portrait-painting. The historical subjects which he composed, were taken both from sacred and profane writers; and he painted in distemper, as well as in oil, in a large or small size, with equal merit. For seven years he was retained in the service of the cardinal bishop of Ostia, and during that time was engaged to work for no other person. Some very grand compositions of this master are at Ostia, and others in the church of the Madonna del Popolo, at Rome.

After ten years residence in Italy, he returned to his native city, where he succeeded to the utmost of his wishes; and his works afforded the King of Denmark so much satisfaction, that he furnished him with employment for several years, and bought up as many pictures of his painting as could possibly be procured.

His manner of composition was in the grand style, his design being correct, and his colouring extremely good. Very few of his works are to be met with; but one of his most capital performances is to be seen in the church of the Carmelites at Antwerp.

HENDRICK VAN LINT, called STUDIO.

This master is supposed to have been a descendant of Peter Van Lint, and with great probability his son. He lived mostly at Rome, and spent all his leisure hours in studying after nature.

* This is perhaps the subject of a print engraved by Snyderhoef, from Terburch. F.

the beautiful scenes about that city; the rocks, rivers, villas, cascades, and landscapes; which employment usually engaged him during the summer, and part of the autumnal months. His paintings gradually rose into esteem, more particularly by their being true imitations of nature; and, on account of his attention to his improvement, and his remarkable application, he was named *Studio* by the Bentvogel society of artists at Rome, by which appellation he is even at this day distinguished.

*DANIEL LINTMEYER, or LINDMEYER.

Of this artist nothing is known but that he was a native of Schaffhausen, and a painter, and according to the dates on some of his drawings, lived about the time of Tobias Stimmer. His talent lay perhaps chiefly in glass-painting, but if we judge from his style, it was considerable enough to qualify him for any branch of the art. His designs, which are generally marked by the letters DML in a monogram, occur in various collections of Zurich; often hatched boldly with the pen, sometimes washed, and sometimes heightened with white, on a ground of deep red. F.

JOHN STEPHEN LIOTARD, called the TURK.

Liotard, born at Geneva in 1702, painted sufficiently well in miniature and crayons, and excelled in enamel. He travelled to Italy and Constantinople, where he adopted the Levantine habit and dress, a singularity to which he owed perhaps as much of his success and fame in England, as to his merit. F.

FILIPPO LIPPI, called the Old.

†DIED 1488, AGED 67.

He was born at Florence, about the year 1421; and at the age of sixteen, being in a convent of Carmelites, he had an opportunity of seeing Masaccio at work, in painting the chapel of that convent, which inspired him with an eager desire to learn the art. He therefore became a dis-

† The dates relative to the birth and age of Lippi are unaccountably erroneous. The Chronological Tables of Mr. Harms assert, that he was born in 1381, and died in 1438, at the age of 57; and, at the same time affirm, that he was the disciple of Masaccio, who, according to the same tables, was not born till 1417, and died in 1443. By which computation it appears utterly improbable that Lippi, who must have been 36 years old when Masaccio was born, could have been a disciple of that master; because, supposing Masaccio only 20 years old when capable of painting at the convent, which was the first opportunity that Lippi had of seeing him at work, Lippi must then have been 56 years of age, and consequently within one year of his death, which is too absurd to gain belief. Besides, it is generally agreed that Lippi followed his profession for near 30 years.

De Piles also must appear guilty of an error, in fixing the death of Lippi in 1488, and yet accounting him in that year to be only 57; for he must, by that computation, suppose him to be born in 1431; and as he allows him to be 16 years old in the convent when he saw Masaccio painting, that will fix the year when Lippi learned the art of painting, to 1447; which appears to be four years after the death of Masaccio, who, by the best accounts, died in 1443; and therefore that seems impossible. De Piles also mistakes when he says Lippi was bred up in the convent from the age of 18, having been a monk at 16; for he certainly should mean (what Sandrart testifies) that he was in the convent from the age of eight, till he became a monk at sixteen.

But to solve all these perplexities, if we suppose (what probably is the fact) that Lippi was born in 1421, only four years later than Masaccio, and then add the sixteen years of Lippi before he saw Masaccio painting, it will coincide with the year 1437, at which time the latter was twenty years old; and as he did not die till 1443, there remain six years for Lippi to study the art of painting under him; but Lippi, who is allowed to have died in 1488, must have been 67 at his death, and not 57, according to De Piles.

I offer this only as a conjecture, and perhaps some more ingenious person may be able to reconcile these difficulties in a more judicious manner.

ciple of that master, and studied design with inexpressible assiduity, making so rapid a progress, that he not only pleased, but surprised Masaccio.

The praises given him by his friends, as well as his instructor, wrought so strongly on his mind, that he forsook the convent, threw off the habit, and devoted himself entirely to the profession of painting. He endeavoured to obtain as much instruction as possible from Masaccio, and very happily imitated his manner: yet the course of his studies was for some time interrupted, by an accident which detained him in Barbary for a year and a half; for, while he was amusing himself in the company of some of his friends, on board a felucca in the Mediterranean, a corsair, who was cruising near the shore, took them all prisoners, and carried them into captivity. But Lippi having one day drawn the portrait of his master, with a piece of charcoal, on a wall, the master was so affected with the novelty of the performance, and the exactness of the resemblance, that, after obliging him to paint the portraits of a few other persons, he generously restored him to his liberty.

At his return to Europe, he went to his native city Florence, and for a considerable time was employed by the Grand Duke. The merit of his works recommended him, not only to the particular esteem of that prince, and the nobility, but also to the ecclesiastics, who engaged him for several noble compositions, for their churches and convents. It is observed of Lippi, that he was the first of the Florentine painters who attempted to design figures as large as the life; the first who remarkably diversified the draperies, or who gave his figures the air of the antiques.

He was a man of very loose morals, and deluded a nun to elope with him from the convent of Prato, where she sat to him as a model for the picture of the Virgin; and although all his friends severely reproached him for such misconduct, yet he afterwards engaged himself in another criminal intrigue, for which he was poisoned by the parents of the lady whom he intended to abuse. But other writers say, that he died of poison at Spoleto, from the resentment of a person in that city, with whose wife he held a criminal conversation, while he was employed in painting the altar-piece of the cathedral at Spoleto; the design of which picture was exceedingly grand, though it was left unfinished by the unfortunate death of the artist.

His colouring was extremely agreeable, and his manner (like that of his master, Masaccio) was grand and elegant; his draperies were broad and loose, and his figures had a competent degree of grace, with a good expression.

FILIPPO LIPPI, called the Young.

DIED 1505, AGED 45.

He was the son of Filippo Lippi, born at Florence, in 1460, and the disciple of Sandro Botticelli. He had capacity and invention; and several of his compositions shewed a great deal of elegance, with a very pleasing tone of colouring. But his particular excellence consisted in painting the ornaments of architecture, especially the friezes, in the true taste of the antique, with a fine understanding of the chiaroscuro.

LORENZO LIPPI.

DIED 1664, AGED 58.

He was born in 1606; and learned the principles of painting from Matteo Roselli. He had an exquisite turn for music and poetry, as well as for painting; and in the latter his proficiency was so remarkably great, that some of his compositions in the historical style were taken for those of Roselli. However, at last he grew dissatisfied with the manner of that master, and

preferably chose the manner of Santi di Titi, who was excellent both in design and invention; and appeared to have more of simple nature and truth in his compositions, than any other artist of that time.

At Florence he painted many grand designs for the chapels and convents, by which he enlarged his reputation; and at the court of Inspruck, he painted a great number of portraits of the first nobility, which were deservedly admired. Yet, although he was fond of imitating simple nature, without any embellishments from invention, his works are held in the highest esteem for the graceful airs of their heads, for the correctness of his outline, and for the elegant disposition of the figures*.

JOHN LIS.

DIED 1629, AGED 59.

He was born at Oldenburgh, in 1570, but went to Haerlem to place himself as a disciple under Henry Goltzius, and adhered to his style till he went to Italy, where he improved his taste and judgment, and altered his manner entirely.

His subjects usually were histories taken from the sacred writings, or the representation of rural sports, marriages, balls, and villagers dancing, dressed in Venetian habits; all which subjects he painted in a small as well as a large size; designed sometimes with considerable correctness, and composed with great spirit.

A capital picture of this master is Adam and Eve lamenting the Death of Abel; it is extremely admired, not only for the expression, but also for the beauty of the landscape; and in the church of St. Nicholas, at Venice, is a celebrated painting of John Lis, representing St. Jerom in the Desert, with a pen in his hand, and his head turned to look at an angel, who is supposed to be sounding the last trumpet. The colouring of this picture is rather too red, but it is designed in a fine style, elegant, and grand, and charmingly penciled. Houbraken also mentions a picture of the Prodigal Son, to which the only objection that can possibly be made is, that the dresses are too modern.

The paintings of this master are very rarely to be purchased.

JOHN VANDER LIS.

He was born at Breda, about the year 1601, and became a disciple of Cornelius Poelemburg, whose manner he imitated with extraordinary exactness in the tints of his colouring, his neatness of pencil, and the choice of his subjects. There are some paintings of this master's hand, which, though they appear to have somewhat less freedom and lightness of touch, are nearly equal to those of Poelemburg, and are frequently taken to be his.

At Rotterdam, in the possession of Mr. Bisschop, there is a delicate picture representing Diana in the Bath, attended by her nymphs; and his most capital performance in England is said to be in the possession of the Viscount Middleton. The portrait of Vander Lis, painted by himself, is in the possession of Horace Walpole, Esq. which is described by that ingenious gentleman, as being worked up equal to the smoothness of enamel.

**DON BERNARDO GERMAN LLORENTE.

BORN 1685, † 1757.

Llorente, a native of Sevilla, received the rudiments of art from his father, and advanced

* Lorenzo was the author of the poem entitled, *Il Malmantile racquistato*, which is considered as a classical work in the Tuscan language.

with such rapidity, that he was employed to paint the portrait of the Infant Don Felipe, during the residence of Philip V. at Sevilla, and obtained the favour of the queen: from this road to preferment he was diverted by a decided turn for solitude, which made him fly the court, and in the sequel acquired him the name of 'Pintor de las Pastoras,' Painter of the Shepherdesses, from the number of Madonnas which he had painted, arrayed in their garb and surrounded by flocks. To this romantic conceit†, diffused in various forms through Spain, Llorente gave all the charms which expression of innocence and piety, united to the style of Murillo, could give. A masterpiece of the kind is in the palace of S. Ildefonso. In the latter part of his life, by attempting a greater strength of chiaroscuro, he rendered some of his pictures so opaque, that it is difficult to unriddle their subjects. Sevilla possesses his principal works. F.

NICHOLAS LOIR.

DIED 1679, AGED 55.

He was born at Paris, in 1624, and, according to several writers, was a disciple of Le Sueur; though, according to the Chronological Tables, he is said to have been the disciple of Le Brun.

He wanted neither fertility to invent, nor fire to execute, and yet he had nothing above a moderate artist. Nothing can be observed in his compositions that looks like sublimity of thought, nor any particular character that had much elevation. * He composed indeed with readiness, he had a good taste of design, his pictures were neatly handled, and he disposed his figures agreeably; but he so far wanted attention, that he scarce had produced any one thought, but he executed it as expeditiously as it entered into his mind, without allowing himself time to digest it. And that method he pursued, not only by means of a habit which he had acquired, but also by a retentive memory, which could readily recall the images of those objects which he had seen in Italy, where he had for some time resided. Every part of his subjects was equally well painted, figures, landscape, architecture, and ornaments; and he particularly excelled in designing women and boys. He was employed by Lewis XIV. at Versailles, and the Thuilleries, and died professor of the academy.

GIOVANNI PAOLO LOMAZZO.

According to Bianconi, who has corrected Orlandi, Lomazzo was born at Milan, 1538, and was the pupil of Cerva. Before he became blind, which happened about the thirty-third year of his life, he painted much, with more whim than originality. He afterwards wrote several treatises on painting, in which, with the most tedious prolixity, he interweaves anecdote and useful precept with chymic and astrologic nonsense. F.

LAMBERT LOMBARD, or Suavis.—See SUAVIS.

**N. LONDONIO.

LIVED ABOUT 1760.

Such is the name of a Milanese-cattle painter of note, whose pastoral scenery decorates the mansions of many noble or opulent families of Lombardy.—Lanzi. F.

† It originated in the brains of a capuchin, Frà Isidoro de Sevilla, who lived in the beginning of the last century. F.

**LUCA LONGHI.

LIVED 1581.

Luca Longhi, of Ravenna, is mentioned by Vasari as his contemporary. It does not appear that he ever saw the great schools of Rome and Florence; but he possessed, with a high finish, a certain suavity of style and a strong 'impasto' of colour: in composition his power was confined. Of his pictures the best are at Ravenna. Vasari notices his daughter Barbara as a damsel of much promise, but passes over Francesco the son, who grew up and painted in the style of Luca, though not perhaps with equal dignity. His dates reach from 1576 to 1610. F.

ALESSANDRO LONI.

DIED 1702, AGED 47.

He was born at Florence, in 1655, and was a disciple of Carlo Dolce, whose style he imitated in the neatness and the high finishing of his works. He was employed and exceedingly favoured by the Grand Duke of Tuscany, who retained him in his service for several years; and among the celebrated paintings of the Florentine collection, there is a picture of this master's hand, which, although of a very small size, contains near an hundred figures, all well disposed, judiciously grouped, and most delicately penciled and coloured.

THEODORE VAN LOON.

This artist was born at Brussels, in 1630, according to the testimony of some writers; and according to others, he was born at Louvain. He studied in Italy for some years, and many of the historical pictures of his painting are still preserved in the churches and palaces at Rome and Venice. He happened to be intimately connected with Carlo Maratta, and was peculiarly fond of his manner; they drew after the works of Raphael with an amicable competition, from whence each of them acquired those beauties which appear in their compositions.

All the works of Van Loon are much in the style and manner of Maratta; the same taste of design, the same dignity in portraits, the same elevation of thought in composition, is observable in both; and through the whole, the school of Italy is particularly distinguished. His colouring is generally good, though not equal to the sweetness of Carlo's; for sometimes it was too black, and the shadows were frequently too hard and heavy.

Two very capital pictures by this master are in a church at Mechlin; the subject of one is, the Wise Men offering gold, frankincense, and myrrh; and that of the other is, the Salutation of the Virgin.

AMBROGIO LORENZETTI.

DIED 1350, AGED 83.

This ancient master was born at Siena, in 1267, and was a disciple of Giotto. He principally painted in fresco, and gained a very high reputation for the skilful management of his colours, and for the grandeur of his taste in composition; in which there appeared somewhat noble and elegant, united with ease and freedom. Vasari mentions him as the first who attempted to describe in landscapes, storms of wind, tempests, and rain; and yet he represented them with the greatest success. His imagination was lively, his manner of disposing the figures in his composition was with judgment and propriety, and his invention was ready. For the most part he painted in a large size; but sometimes he painted in small, like that history of St. Nicholas which he painted in a chapel at Florence. By that work he acquired infinite applause, not only

for the beauty of the performance, but also for the shortness of the time that he employed in the finishing of it.

JOHN LOTEN.

DIED 1681.

This painter was born in Switzerland*, but lived for many years in England, and died in London: by some writers, however, he is accounted a native of Holland. He was a landscape-painter of considerable rank; and as he always studied after nature, he often had great success in the romantic beauty, as well as in the variety, of the scenes which he painted.

His taste induced him to describe rocks that were craggy, solemn and dreary; cataracts and torrents dashing and foaming with the impetuosity of their fall; and land storms attended with rain, in which he peculiarly excelled. Sometimes he represented lawns diversified with groves, in which he rarely omitted the oak tree, that is so much the ornament of the woods and the forests of England; and those subjects also he painted with truth, nature, and force. But the effect of his compositions had been much greater, if he had been less cold in his colouring; for a judicious eye cannot but be offended at that blackish tint which predominates through all the works of this artist.

His touch is free and spirited, and the masses of light and shadow in his pictures are well understood. Most commonly he painted in a large size; frequently introducing those scenes which pleased his imagination while he lived in Switzerland, and he always executed them extremely well.

CARLO LOTI, or LOTH.

DIED 1698, AGED 66.

Gia. Carlo Loth, of Munich, resided long, and died at Venice, 1698, in his sixty-sixth year, according to the date in his epitaph. It is probable that he acquired his strong and deep-toned style from the study of Caravaggio's works; if he was, as it is asserted, the scholar of Liberi, he has neither the gaiety nor the ideal forms of that school, and little more than the prompt management of the pencil, and a certain grandeur which still raises him above a mere copyist of the model. He painted much in Germany for Leopold I. much for the churches of Italy, but most for private galleries, where his pictures, with histories, in the manner of Caravaggio and Guercino, often present themselves; his *Slain Abel* in the Ducal gallery at Florence, and his *Lot* in the palace Trivulzi, at Milano, are two of his most valued works. F.

LORENZO LOTTO.

FROM 1513 TO 1554, AND BEYOND.

Lorenzo Lotto, of Bergamo, was probably the scholar of G. Bellini, but the declared emulator of Giorgione, vigorous in his tone, large in his draperies, sanguine in his carnations, though with a pencil less daring and less characteristic breadth of tint. His forms are more select, his heads have a placid air and something ideal; they are commonly relieved by back-grounds of a light and bluish cast. He is sometimes original in the masses of his altar-pieces, and approaches the naïveté of Correggio in the expression of infants. His best works are at Venice and Bergamo. He painted likewise for the churches of Ancona and Recanati. Lotto was the friend and competitor of the older Palma, and died old at Loreto. F.

* I believe not.

F.

* BERNARDINO LOVINO, or LUINI.

LIVED BEYOND 1530.

Bernardin Lovino, as he writes it himself, or Luini, as he is commonly called, a native of Luino on the Lago Maggiore, was the most successful, and ought to have been the most celebrated imitator of Lionardo da Vinci. From the similarity of air and expression in some of his Madonnas with those of Raphael, it has been surmised, that Luini had studied at Rome. Of this, however, no traces appear; and the supposed resemblance is perhaps better accounted for by the more probable conjecture that Raphael formed his Madonnas on those of Lionardo; the leading features and the physiognomy of both are nearly the same. Luini excelled in the expression of female softness and compassionate sensibility, without insipidity or manner, but always regulated by the subject. His resemblance to Lionardo in his best works is such, that, out of Milan, they have seldom been discriminated. Luini painted with equal dexterity and expedition in fresco; Milano and Saronno possess his best works. He had two sons, Evangelista and Aurelio, both artists of merit, but inferior to himself.

** MAURITIUS LOWE,

DIED 1793,

Said to have been the natural son of an Irish nobleman, was, 1771, by the Royal Academy, sent to Rome to prosecute his studies. He lived in obscurity after his return, and obtained a transient notice only for two performances: a drawing of Homer reciting his Verse to the Greeks, filled with anachronisms in ornament and costume; and a very large picture taken from the Deluge, representing a Giant with his Child, encountering a Lion on a remnant of Rock, greatly conceived and weakly executed. F.

THEODORE LUBIENETZKI.

DIED 1716, AGED 63.

He was born at Cracow, in 1653, of a noble family in Poland, and learned the art of painting more as an accomplishment, than from any view of making an advantage of the profession. He was taught design by Jurian Stur, of Hamburgh, and at the same time his brother Christopher was instructed by the same master. When he had gained some knowledge of the art under Jurian, he went to Amsterdam, to place himself under the direction of Gerard Lairesse; and soon imitated that artist so happily, that the ideas, the colouring, and the pencil of the master, were evidently seen in the compositions of the disciple.

After some years continuance in the Low Countries, he visited several parts of Italy, and was invited to Florence by the Grand Duke; where he was employed for a considerable time by that prince, and received many extraordinary marks of honour and esteem at that court, as he afterwards did at the court of Brandenburg; till at last he returned to his native country, where he lived in high reputation, and his works were universally admired.

CHRISTOPHER LUBIENETZKI.

He was a younger brother of Theodore, born at Stettin, in 1659, but instructed at first by Jurian Stur; yet he went along with his brother to Amsterdam, and there chose Adrian Bakker for his master. He continued at Amsterdam to follow his profession, and rose into very great credit; the historical pictures of his hand being extremely commended for good invention and composition, for correctness of design, and in general for an agreeable tone of colouring. It is

remarked, that his portraits would have been sufficient to establish his reputation and fortune, even if he had not been so deservedly distinguished as a painter of history.

JAN LUIKEN.

DIED 1712, AGED 63.

He was born in 1649, and learned design and colouring under Martin Zaagmoolen. He painted historical subjects with success, and introduced a great number of figures in all his compositions, to which he gave more expression than grace; but his paintings are rarely to be met with in these kingdoms, though, where they are seen, they are in good esteem.

As he had a ready invention, he was much solicited to design historical subjects for engravers, and he composed most of the scriptural stories which are published in the Jewish and Mosaical antiquities. Some of his own engravings are to be seen in several other books, and his application to that business caused him to discontinue his painting.

HENRY LUTTERELL.

He was the disciple of Edmond Ashfield, but arrived at such a degree of excellence in painting with crayons, that he very far surpassed his master. He found out a method, before unknown, of drawing portraits with crayons on copper, and touched every part of his subject with so much softness, as well as spirit, that in many of his pictures might be seen a freedom of touch, like fine penciling in oil.

A great part of his life was spent in Dublin, where his paintings were exceedingly admired, though he was not encouraged in any degree equal to his merit; but he went afterwards to London, where he had the good fortune to be raised to affluent circumstances, to which his merit in his profession had entitled him long before.

BENEDETTO LUTI.

DIED 1724, AGED 58.

Benedetto Luti, a Florentine, was the disciple of Gabbiani, and from him went to Rome to put himself under the direction of Ciro Ferri; but being disappointed by his death, formed a style of his own, the result of various imitations, select in design, amene and lucid in colour, well contrasted by masses of light and shade, and harmonious to the eye. He painted not without merit in fresco, and with greater success in oil. Cain flying from his murdered Brother, has something of the sublimity and the pathos that strike in the Pietro Martyre of Titian, and his Psyche in the gallery of the Capitol breathes refinement of taste and elegance. It is to be lamented, that an artist of such power should have wasted so much of his time in crayon-painting; his productions in that branch of the art are spread over Europe. Luti lived in high esteem at Rome, patronised by Clement XI. and invested with the Cross.

F.

M.

DIRK MAAS.

He was born at Haerlem, in 1656, and at first was a disciple of Hendrick Mommers, who commonly painted Italian markets, and particularly excelled in the still life which he introduced, such as herbs, roots, fruit, and plants. But, after some time spent in practising under that master, he disliked that manner, and those kind of subjects; and therefore placed himself as a disciple with Nicholas Berchem, the best artist of his time, with whose style he was particularly delighted.

It was thought he might have made a considerable figure in the manner of Berchem, if his attention to it had not been withdrawn, by his seeing some of the works of Hugtenburg, which inspired him with a desire to imitate him; and from that time he gave himself up entirely to paint battles, chaces, and such processions as were attended with cavalcades of horse. He studied those animals after nature; and with exceeding care observed all their motions, actions, and different attitudes, till he designed them with great readiness, and with such a character of truth, that he gained the reputation of being a good painter in that particular style.

ARNOLD VAN MAAS.

He was born at Gouda, about the year 1620, and became a disciple of David Teniers, from whom he acquired the art of imitating simple nature. The meetings, dances, weddings, and conversations of villagers and boors, are his general subjects, which he executed with spirit and humour. But, having an earnest desire to improve his taste, he travelled to Italy, and studied there profitably for some years; though he reaped no great advantage from his labours or abilities; for, before he could enjoy the fruits of study, application, and singular merit, he died on his journey, returning to his own country. However, a great number of his drawings and designs are still preserved in the collections of the curious.

NICHOLAS MAAS.

DIED 1693, AGED 61.

He was born at Dort, in 1632, and instructed in the school of Rembrandt; yet he soon quitted the manner, when he quitted the academy of that eminent master; for he found the ladies of his time were too delicate to approve of the dark style of Rembrandt's colouring in their portraits, although it had abundance of force. He had a ready pencil, and a very spirited touch, which proved to be very advantageous to him in portrait-painting, to which he confined his hand, and in that way he was so very successful, that it was doubted whether any other painter in that style was ever more fortunate in hitting a likeness. He was continually employed, and his work was so earnestly solicited, that it was accounted a favour to procure a portrait painted by him.

It is recorded of this master, that happening one day to pay a visit to Jordaens, in order to take a view of his paintings, and being exceedingly struck with the beauty of them, Jordaens, addressing Maas, asked him what were the subjects he painted? Maas, in a little confusion,

answered, that he was a painter of portraits. To which the other replied, I pity you most sincerely, brother artist, for being a martyr to that style of painting; where, let your merit be ever so great, you are condemned to suffer the whim, the folly, the impertinence, as well as the ignorance, of such a number of both sexes.

MAAT.—See BLANCKHOFF.

JOHN DE MABUSE, or MABEUGE.

DIED 1562, AGED 63.

He was born at Maubeuge, a village in Hainault, in 1499, though in the Chronological Tables his birth is supposed to have been in 1492. It is not mentioned by any author, from what master he derived his knowledge of the art of painting; but, in his youth, he was laborious in his practice, and his principal studies were after nature, by which he acquired a great deal of truth in his compositions. To improve himself in his profession, he travelled to Italy, and became an artist of great repute in his time.

He had a good pencil, and finished his pictures highly, with great care; yet, notwithstanding his studies in Italy, and the correctness of his design, he never could arrive at the elegance of the Roman school. His manner was dry, stiff, and laboured; but he was exceedingly industrious to give a polished smoothness to his colouring.

By King Henry VIII. of England he was employed to paint the portraits of some of his children, which gained him great reputation, as he finished them delicately, and gave them spirit and liveliness; and he painted several others for the nobility who attended the court at London.

Many excellent works of Mabuse are at Middleburg; one of the most capital is the altar-piece of the great church, representing the Descent from the Cross. That picture had been so highly commended, that it raised the curiosity of Albert Durer; and he took a journey to Middleburg, merely to be an eye-witness of the merit of that performance. He viewed it with singular attention, and expressed the pleasure it afforded him, by the praise he bestowed upon it. But the picture which is accounted to excel all his other productions, is the Virgin with the infant Jesus, which he finished while he was retained in the service of the Marquis of Veren; and in that subject he contrived to pay an extraordinary compliment to his patron, by making the heads of his lady and son the models for the heads of his figures.

He is censured by all writers for his immoderate love of drinking; and it is confidently said, that having received, by order of the Marquis, a piece of brocade for a dress, to appear in before the Emperor Charles V. he sold it at a tavern, and painted a paper suit so exceedingly like it, that the Emperor could not be convinced of the deception till he felt the paper, and examined every part with his own hands.

**GIROLAMO MACCHIETTI.

BORN ABOUT 1541, † ?

G. Macchietti, or 'del Crocifissajo,' from his father's trade, a Florentine, and nurseling of Michele del Ghirlandajo, though he had been the assistant of Vasari for six years before he went to Rome, in a stay of two years at that place, proved, by the solidity of his studies, that his eye had remained undebauched whilst practice had matured his hand. The few pictures which he painted on his return to Florence are marked by genial conception and high finish: such are, in the chapel of the family Stufa at S. Lorenzo, an Epiphany, and at S. Maria Novella, the Mar-

tyrdom of S. Laurence, celebrated by Lomazzo. He is said to have been in Spain; but the most copious and perhaps the best of his works are at Napoli and Benevento. F.

MICHAEL MADDERSTEG.

DIED 1709, AGED 50.

He was born at Amsterdam, in 1659, and was a disciple of Ludolph Backhuysen, whose manner he imitated with extraordinary success, and proved one of the best artists of that school, according to the testimony of Houbraken. He spent a great part of his life at the Court of Berlin; and most of his works are in that city, or in other parts of Germany where he happened to be engaged.

GODFREY MAES.

He was born at Antwerp, in 1660, and instructed in the art of painting by his father; but, as soon as he was capable of farther improvement, he copied and studied the most capital paintings in the churches and cabinets of Antwerp, to which he was permitted to have free access; and he likewise studied after nature with equal assiduity and care. He made several grand designs for tapestries at Brussels, which were filled with figures correctly drawn, well coloured, and with a good expression; which gained him so much credit, that he was compared with Rubens.

The works of this master were highly esteemed; and he was not only constantly employed for the churches, and for the palaces of the nobility, but he was also engaged to work for several foreign princes; and on account of his uncommon talents, was appointed Director of the Academy at Antwerp, in 1682. In the parish-church of St. George, he painted the history of the Martyrdom of that Saint, for the great altar-piece, a noble composition, and sufficient to perpetuate his name. He dressed the heads of his figures elegantly, and was a nice observer of the costume. His back-grounds were enriched with architecture, landscapes, and the vestiges of ancient magnificence; his draperies are simple, well cast, and in broad folds; his touch was extremely free and firm, and his colouring vigorous.

GIOVANNI BATTISTA MAGANZA.

DIED 1617, AGED 40.

He was born at Vincenza, in 1577, and was the son and disciple of Alessandro Maganza, and the grandson of G. Battista, who had been bred in the school of Titian. By the precepts, the care, and the example, of his father, he proved a good colourist, and no very incorrect designer: he was the short-lived assistant of Alessandro, and, in conjunction with him, painted several grand altar-pieces at Vincenza, Padua, and other cities of Italy. F.

**CRISTOFORO MAGNANI.

LIVED ABOUT 1580.

Cristoforo Magnani, of Pizzichettone, is said by Antonio Campi, one of his masters, to have been a young man of extraordinary promise. His chief talent lay in portraits, though he was no stranger to composition. He died young. F.

**ANDREA MAINARDI.

1590—1613.

Andrea Mainardi, of Cremona, called il Chiaveghino, alone, and with his nephew Marc-

antonio, painted much in that city, and still more in its neighbourhood. His merit is unequal; when he hurried his work, weak and flimsy; but when he studied it, in whatever dimension, not unworthy of his master Bernardino Campi. Lanzi extols the style and execution of his allegoric picture on the 'Divine Blood:' the critic ought to have considered, that all its technic merit is eclipsed by the superstitious absurdity of the painter's conception. F.

MAITRE ROUX.—See ROSSO.

**CORIOLANO MALAGAVAZZO.

1585.

This Cremonese painter, whom Orlandi has misnamed Girolamo, was a nurseling, and, in the sequel, a partner in the labours, of Bernardino Campi, and thence perhaps the obscurity in which his name was suffered to remain even in his native place: for the beautiful altar-piece of the Madonna between S. Francesco and S. Ignazio, executed by him at S. Silvestro, is by some supposed to have been drawn from a design of Bernardino. F.

**ANDREA MALINCONICO.

Andrea Malinconico, a Neapolitan, acquired a conspicuous place among the scholars of Massimo Stanzioni. No fresco of his exists, but numerous works in oil, especially in the church 'de' Miracoli, at Naples, which is nearly filled with his pictures. He had the mannered practice of that epoch, but his figures are not without novelty, some dignity, and possess a surprising freshness of colour, though the rage of dispatch often rendered his work vapid and spiritless. F.

VINCENTIO MALO.

DIED AGED 45.

Vincenzio Malo, of Cambray, was at first a disciple of David Teniers, but afterwards he received considerable improvement from the instruction of Rubens. Under the guidance of those eminent artists, he acquired a tint of colouring that was exceedingly beautiful, which recommended his works to all the lovers of the art; and at Genoa, Florence, Rome, and other parts of Italy, his performances rose into so high a degree of esteem, that scarce any cabinet of the curious was without somewhat of his hand.

**PIETRO MALOMBRA.

BORN 1556, † 1618.

Pietro Malombra, a Venetian of genteel birth, was the least mannered among the imitators of Palma. He had imbibed elements of correctness from Salviati, and with attention to correct, possessed patience to finish. His portraits, and figures of smaller size, shew a master's hand. There are at 'S. Francesco di Paola' four pictures of that saint's miracles, whose originality, precision of outline, and grace, make it doubtful whether they could be the produce of that school, and still more, of that epoch. He excelled in perspective: the place of S. Marco, the sala 'del Consiglio,' with suitable ceremonies, processions, audiences, acquired, by his arrangement of lines, additional grandeur. F.

MALTESE.

No particulars relative to the birth, the country, or the instructor, of this master, are men-

tioned by Sandrart, or any of the biographers; but the subjects which he painted were fruit, jewels, shells, or musical instruments, placed upon tables covered with rich carpets, or tapestry; and as he understood the chiaroscuro thoroughly, he gives every object a roundness and relief that is wonderfully strong, by a judicious distribution of the masses of light and shadow.

His touch is bold and free, and his tone of colouring natural; but many of his compositions appear crowded and encumbered; nor has he always the most agreeable choice and disposition. As to his penciling, the manner of it was very particular; for, in the carpets which he painted, he left the touchings as rough almost as the real carpets; but his work had generally a very striking effect, and was excellent in its kind.

CORNELIUS DE MAN, or DE MAAN.

DIED 1706, AGED 85.

He was born at Delft, in 1621, and having learned the principles of the art in his own country, he determined to improve himself in his profession by travelling to Italy. In his progress he passed through Paris, directing his course to Florence; and in that city he was detained for two years, being importuned to work there for a nobleman of the first rank. But, as soon as he arrived at Rome, he diligently sought out the most celebrated paintings, and studied them without intermission, being solicitous to obtain a good taste of design. To perfect himself in colouring, he went afterwards to Venice, to study the works of Titian; and he there procured so good a reputation, that he found sufficient inducements to continue in that city for some years.

After an absence of nine years from Delft, he returned, with many accomplishments, to follow his profession; and gave such incontestable proofs of his merit, that he received all possible encouragement and approbation. In the great hall of the physicians and surgeons at Delft, he painted one picture, which is accounted equal almost to any master of the first rank. The subject of it is, a representation of the portraits of those Doctors and Surgeons who were the most eminent of that time, disposed in the historical style. It is much in the manner of Titian, and is at this day esteemed an admirable model for all painters of portrait.

SILVESTRO MANAIGO.

This master, the scholar of Gregorio Lazzarini, was excellent in composition and design, though perhaps too mannered and expeditious.

His power may be estimated by one historical composition, of which the subject is Joseph sold by his Brethren. In that design the characters are marked with a great deal of judgment: the dejection of Joseph is apparent at the first view; but the expression of the figure standing behind Joseph, by which the artist certainly intended either Reuben or Judah, is true nature, and worthy of the greatest painter. There is a print after that painting, and the original is in the possession of Giuseppe Pedrini, at Venice.

In the church of St. Felix, in the same city, is to be seen a capital design of Manaigo, representing the Buyers and Sellers in the Temple driven away by our Saviour, and it is extremely admired: also in the church of St. Eustachius is the picture of St. Matthew, which is painted in a very grand style, though the colouring is rather too grey.

RUTILIO MANETTI.

DIED 1639, AGED 68.

He was born at Siena, in 1571, and educated in the school of Francesco Vanni, in that city.

For several years he exerted himself to imitate the manner of his master ; and at last succeeded so happily, as to resemble him strongly in his colouring and graceful ideas ; but his manner of penciling was different.

He excelled in fresco, as well as in oil ; and his works were so highly esteemed in Florence and Pisa, that few of their chapels were without some of his performances. He was allowed to have a fine invention, an elegant disposition of his figures, and a great deal of grace, improved by a pleasing tone of colour.

BARTOLOMEO MANFREDI.

He was born at Mantua, in 1574, and at first was a disciple of Pomerancio ; but afterwards being excessively delighted with the style of Caravaggio, he became a disciple of that master ; and, by the practice of a few years, imitated his manner with such exactness, that some of the paintings of Manfredi were taken for the work of Caravaggio.

His most frequent subjects were corps de garde, soldiers, or peasants, gaming with cards and dice, or fortune-tellers ; usually in figures as large as life, no lower than the middle, in imitation of Caravaggio.

He had a free, firm pencil ; his colouring had great force ; and his extensive skill in the principles of the chiaroscuro enabled him to give his pictures a striking effect, by broad masses of light and shadow ; though sometimes his colouring appears rather too black in particular parts. The best judges of painting in his time had formed the highest expectations of his becoming an admirable artist ; but Manfredi shortened his days, by a dissolute and irregular life ; and as he died young, his paintings are exceeding scarce, and rarely to be seen or purchased. The most capital picture of this master is the history of Hercules delivering Prometheus from the Vulture.

GIOVANNI MANNOZZI, called GIOVANNI DA SAN GIOVANNI.

DIED 1636, AGED 46.

G. Mannozi, better known by the name of Giovanni da S. Giovanni, may be ranked among the best fresco-painters of Italy. Doted by nature with a prompt and fervid vein, a fertile and vivid fancy, a free and expeditious hand, he spread his works over the churches and palaces of Rome and Florence, in sufficient numbers to make it nearly incredible that he should not have begun the art before he was eighteen. He was the scholar of Matteo Rosselli, but not the imitator of his propriety : Mannozi was born to take the most extravagant liberties, such as the introduction of female angels ('Angiolesse') in his angelic choirs. He did not, however, succeed in his attempts to make himself contemptible, his spirit soars above the concurrence of meaner artists, and his frescoes at Florence prove that, when he chose to bridle his rage, he knew more than he was willing to shew. His oil-pictures are less admired, and nearly always crude. F.

ANDREA MANTEGNA.

DIED 1505, AGED 74 *.

Andréa Mantegna, born in Padua, or its district, of low parents, 1431, became the pupil of Squarcione, who was so deeply struck with his talent, that he adopted him for his son. He

* It has been ascertained by authentic documents, that the real date of Mantegna's death was 1505, and that the vulgar opinion, which took its rise from the incoherent account of Vasari, confounds it with the date of the monument erected to him by his sons in 1517, in the church of St. Andrea, at Mantua. Of his birth and birth-place we are informed by an inscription on his first picture, placed by himself at S. Sophia, in Padua, viz *Andreas Mantinea Patavinus annos VII et X natus sua manu pinxit 1448.*

repented of it when Andrea married a daughter of Jacopo Bellini, his competitor. But the censure which now took place of the praise he had before lavished on his pupil, only added to his improvement. Certain basso-relievos of the ancient Greek style, possessed by the academy in which Andrea studied, captivated his taste by the correctness of their outline, the simplicity of the forms, the parallelism of the attitudes, and strictness of the drapery : the dry servility with which he copied these, suffered him not to perceive that he had lost the great prerogative of the originals, the soul that animates them. The sarcasms of Squarcione on his picture of S. Jacopo, made him sensible of the necessity of expression and character ; he gave more life to the figures in the story of S. Cristophoro ; and in the face of St. Marc in the church of S. Giustina, united the attention of a philosopher with the enthusiasm of a prophet.

The criticisms of Squarcione improved Mantegna in expression : the friendly advice of the Bellini directed his method, and fixed his principles of colour. During his short stay at Venice, he made himself master of every advantage of that school, and in some of his pictures there are tones and tints in flesh and landscape, of a richness and zest equal to the best Venetians of his day. Whether he taught the Bellini perspective is uncertain ; Lomazzo affirms ' that Mantegna was the first who opened the eyes of artists in that branch.'

The chief abode and the school of Mantegna were at Mantua, where under the auspices of Marchese Lodovico Gonzaga, he established himself with his family, but he continued to work in other places, and particularly at Rome, where the chapel which he had painted for Innocenzia VIII. in the Vatican existed, though injured by age, at the accession of Pius VI. The style of those frescoes proved that he continued steady in his attachment to the antique, but that from a copyist he was become an imitator.

Of his works in oil Mantua possesses several, but the principal one, the master-piece of the artist, and the assemblage of his powers, the picture della Vittoria, afterwards in the Oratorio de Padri di S. Filippo, is now among the spoils of the Louvre. It is a votive picture dedicated, for a victory obtained, to the Madonna seated on her throne with the Infant standing on her lap, and giving benediction to the kneeling Marquis in arms before her. At one side of the throne stands the archangel Michael, holding the mantle of the Madonna, at the other are S. George, S. Maurice, John the Baptist, and S. Elizabeth on her knees. The socle of the throne is ornamented with figures relative to the fall of Adam : the scene is a leafy bower peopled by birds, and here and there open to a lucid sky.

No known work of Mantegna equals in design the style of this picture : they generally shew him dry and emaciated, here he appears in all the beauty of select forms : the two infants and St. Elizabeth are figures of dignity, so the archangel who seems to have been, by the conceit of his attitude and the care bestowed on him, the painter's favourite object. The head has the beauty and the bloom of youth, the round fleshy neck and the breast, to where it confines with the armour, are treated with great art, the expression is to a high degree spirited, and as characteristic. The countenance of the Madonna is mild and benign, that of Christ humane. The future prophet is announced in the uplifted arm of St. John. The guardian angel kindly contemplates the suppliant, who prays with devout simplicity. The whole has an air of life. All the draperies, especially that of St. Elizabeth, are elegant and correctly folded ; with more mass and less intersection of surfaces, they would be perfect.

The extreme finish of execution, as it has not here that dryness which disfigures most other works of this master, does not impair the brilliancy of colour. The head of the Madonna, of the Infant, of St. Michael, have a genial bloom of tints. The lights are every where true, the shades alone are sometimes too grey or too impure. The general scale of light has more sere-

nity than splendor, more the air of nature than of art, but the reflexes are often cut off too glaringly from the opaque parts. The whole of the picture has preserved its tone to this day, is little damaged, and in no place retouched.

Of the remainder of Mantegna's works, besides some frescoes of considerable merit but much injured, in a saloon of the castle of Mantua, and the well known Triumph of Cæsar in various compartments at Hampton-Court, little now remains. His name is more frequent in galleries and collections than his hand; lankness of form, rectilinear folds, yellow landscape, and minute polished pebbles, are less genuine signs of originals than correctness of design and delicacy of pencil. It is not probable that a man so occupied by large works and so much engraving should have had time to finish many cabinet-pictures: the series of his plates consists of upwards of fifty pieces, executed by his own hand; and though he was not the inventor of the art, he was certainly the first engraver of his time.

Andrea had great influence on the style of his age, nor was the imitation of his style confined to his own school; Francesco, and another of his sons, finished some of the frescoes which he had begun in the castle, and added the beautiful ceiling which shews that the science of foreshortening, and what the Italians call 'del sotto in su,' though Melozio be its reputed author, was carried much farther by Mantegna and his followers. F.

MANTUANO.—See MARCELLO VENUSTI.

*NICOLAUS MANUEL, called DEUTSCH.

DIED 1530, AGED 46.

Nicolaus Manuel was born of noble parents, at Berne, 1484. We know nothing of his education, and only what tradition has told us, of his painting; but some drawings of his prove, that he must have possessed a considerable degree of merit. The work which chiefly has preserved his memory, was a series of frescoes on the wall of the Dominican cemetery at Berne, representing Death paying his usual round of visits to his various patients, or what since has been called a Death's-dance: this work, equally remarkable for invention and character, was retouched in 1553; and in 1560, to render the street in which it was placed more spacious, entirely demolished. There were, however, two copies of it preserved at Berne, both in water-colours; one by Albrecht Kauw, bound together in one folio volume; the other, a copy from that, by Wilhelm Stettler, a painter of Berne (see STETTLER). Other frescoes of Manuel, and namely one which represented the Seduction of Solomon to Idolatry, are mentioned by Fuessli; as the Passion of Christ, in oil, by Sandrart. A wood-cut after him, with the initials of his name, N. M. D. and the year 1518, represents the Five wise and five foolish Virgins. F.

MASO MANZUOLI, called MASO DA SAN FRIANO.

DIED 1570, AGED 39.

Maso Manzuoli di S. Friano, of the Florentine school, is by Vasari considered as equal to Naldini and Allori. His fame chiefly rests on his picture of the Visitation, which was carried from Florence to the gallery of the Vatican, a graceful performance, perhaps one of the most graceful of that time, and painted in the bloom of his life. In his other works at S. Trinita, and in the Ducal gallery, if there be little to reprehend, there is less to praise. F.

GIOVANNI MARACCI.

DIED 1704, AGED 67.

He was born at Lucca, in 1637, and learned the principles of design from Pietro Paolini; but at the age of fourteen he went to Rome, and entered himself in the academy of Pietro da Cortona. By the instructive precepts and admirable example of that excellent master, the proficiency of his pupil appeared surprising; and Maracci having profitably experienced the advantage he derived from so able a director, continued eleven years.

At his return to Lucca, after so long an absence, he found immediate employment, and his works were uncommonly applauded; for the judicious commended him highly, as well for the excellency of his taste of design, which was entirely of the Roman school, as for the goodness of his invention and expression, for the elegant disposition of his figures, for the graceful airs of his heads, and for a tint of colour that was exceedingly agreeable.

CARLO MARATTA.

DIED 1713, AGED 88.

Carlo Maratta, born at Camurano in the district of Ancona, the favourite scholar of Andrea Sacchi, enjoyed in his life the reputation of one of the first painters of Europe, his talent however seldom rose above mediocrity; he delighted in easel-pictures or altar-pieces, though not unacquainted with fresco. He is celebrated for the lovely, modest, and yet dignified air of his Madonnas, the grace of his angels, the devout character of his saints, and their festive dresses. His best pictures are in the style of Sacchi: those of his second manner are more elaborate, more anxiously studied, but, with less freedom, have less grandeur. The masses of his draperies are too much intersected, shew the naked too little, and sometimes make his figures appear too heavy or too short. He certainly aimed at fixing his principal light to the most important spot of his picture, but being unacquainted with the nature and the gradations of shade, involved its general tone in a certain mistiness, which was carried to excess by his pupils, and became a characteristic mark of his school.

Maratta studied in his youth the style and works of Raphael with the most sedulous attention, and strove to imitate him at every period of his practice, but it does not appear that he ever discriminated his principles of design or composition, notwithstanding the subsequent minute and laborious employment of restoring his frescoes in the Vatican and the Farnesina.

The churches and palaces of Rome, filled with the pictures of Maratta, bear witness of his popularity; but perhaps no work of his can impress us with a more advantageous opinion of his powers, than the Bathsheba viewed by David; a work, of which it is easier to feel than to describe the charms, which has no rival, and seems to preclude all hope of equal success in any future repetition of the subject.

Maratta had a daughter, Maria Maratta, whom he instructed himself in the art; her portrait, executed by herself, in a painting attitude, is in the gallery Corsini at Rome. F.

N. MARCEL.

DIED 1683, AGED 55.

He was born at Frankfort, in 1628, and became the disciple of George Flegel or Vlugels, whose manner he imitated, and always adhered to it; but he proved far superior to his master in the subjects he painted, such as vases filled with different kinds of fruit and flowers, and also

curious shells; all which subjects he copied exactly from nature, and finished them highly, with a light touch, and very natural colouring.

** ESTÉBAN MARCH.

BORN 15—, DIED

Estéban March of Valenzia, a pupil of Pedro Orrente, imitated like his master the Venetian style. He excelled in battles: his painting-room, filled with martial implements, had the air of an armoury. Before he went to work he played a march, and then sketched his subject in a fit of inspiration. Velocity and truth of execution are the characteristics of his works; they strike with the din, the gloom, the flash of battle; the gallery of Buen Retiro possesses a masterpiece of this kind. That he had less talent for sacred and more placid subjects may be seen in some churches at Valenzia, and the Nuptials of Canah at Buen Retiro. Of his scholars, Senen Vila, Juan Conchillos, and his son Miguel March, became painters of note. The last pursued the style of his father, without arriving at the same excellence. F.

** ROCCO MARCONI.

FROM 1505 TO 15—.

R. Marconi of Trevigi is placed by Zanetti among the better scholars of Bellini, distinguished by precision of design, vigour of tone and finish, though often too harsh in his outline, and to vulgarity austere in features. With these characteristics, the soft and vapoury method (*Lo Sfumato modo*) which Ridolfi notices in his early picture at S. Niccolò, seems to agree as little as the mistake of making him a pupil of Palma, with his dates. Rocco's best and most Giorgionesque work is the Judgment of the Adulteress, in the sacristy of S. Pantaleo, which has been copied for more than one place. Similarity of surname places here Marco Marconi of Como, a contemporary, of whom what remains, indicates a Venetian education. F.

MARGARITONE.

DIED 1275, AGED 77.

This very ancient master was born at Arezzo, in 1198, and painted in the taste and manner of those Greek artists who contributed to the revival of the art of painting in Italy. He worked in fresco and distemper, painted in a small as well as a large size, and was eminent also in his time as a sculptor and an architect. The art of gilding with leaf-gold upon Armenian bole, was first invented by Margaritone; and at Pisa he painted the Legendary History of St. Francis, with a number of small figures on a gold ground. Many of the works of this master were at St. Peter's, and the church of St. John Lateran, at Rome; many were likewise in his native city, and others at Florence and Pisa, by which he gained the reputation of being the best painter of his time.

** ERCOLE DE MARIA.

BORN — †

Ercole de Maria, or da S. Giovanni, surnamed Ercolino di Guido, of Bologna, was a scholar of Reni. He had a pencil so pliable to his master's manner, that once, when Guido had finished one half of a picture, Ercole copied it, and placed the copy on the master's easel, and Guido, without discovering the trick, continued to finish the rest as original; hence he was much employed in making duplicates, of which some surprising ones still exist: nor could original powers have procured him a more distinguished success than such versatility of pencil; for he

was an object of admiration to Rome itself, and dubbed a knight by Urban VIII. He died in the bloom of life. F.

ONORIO MARINARI.

DIED 1715, AGED 88.

He was born in 1627, and was the disciple of Carlo Dolce, by whose instruction, and his own concurring assiduity in studying the works of the great masters, he acquired a good taste, and great correctness of design. His utmost ambition was to imitate the style of his master, and he devoted himself so entirely to pursue that point, that his endeavours were attended with a success equal to his wishes. There appeared so great a similitude in the colouring and high finishing of those two eminent artists, that it proved no easy matter, even at the time they painted, to distinguish their hands; though in the choice of his subjects, in disposing them with greater elegance, and also in giving them more harmony and expression, Marinari was thought superior to Carlo.

After the death of Carlo Dolce, he finished several pictures, which were left imperfect by that master; and executed them with such exact similarity of touch and colour, as made the difference of hands imperceptible*.

MARIO DA FIORI.—See NUZZI.

MARMOCCHINI.—See GIOVANNA CORTESI.

MARTIRELLI.

DIED 1720, AGED 50.

He was born at Naples, in 1670, and learned painting from Giacomo del Po; but not finding himself fit for the higher branches of the art, he determined to practise a different branch, and studied only landscape, in which he became an excellent master.

In that style he found room to exert all the powers of his imagination and invention; and acquired an extraordinary readiness of hand. His colouring was natural, his sites full of pleasing variety; his figures were elegant, and always introduced with propriety and great judgment; the incidents of his light have generally a lovely effect, and his perspective is true.

GIOVANNI STEFANO MARUCELLI.

DIED 1706, AGED 60.

He was born in 1646, and was a disciple of Andrea Boscoli, by whom he was taught design, colouring, and perspective. In a short time, he distinguished himself in that school, and gradually became so eminent, that he was invited to Pisa to paint a grand altar-piece; which he executed in such a taste, as established his reputation through all Italy. Another very admired picture of this master, was the history of Abraham entertaining the three Angels; that performance being designed in a grand style, the expression good, and the taste of the composition very elegant. This master excelled in architecture, and was the inventor of many curious and useful machines.

* It is singular that Lanzi, though he agrees with our author in the dates of the birth and death of this artist, should add, that he died prematurely, to the great detriment of that school. See Lanzi, t. I. p. 229. F.

MASO DA SAN GIOVANNI, called MASACCIO.

DIED 1443, AGED 43 *.

He was born at St. Giovanni di Valdarno, in 1401, and was the disciple of Masolino da Panicale; but he proved as much superior to his master, as his master was superior to all his contemporaries; and is accounted the principal artist of the second or middle age of modern painting, from its revival under Cimabue.

His genius was very extensive, his invention ready, and his manner of design had unusual truth and elegance. He considered painting as the art of representing nature with truth, by the aid of design and colouring: and therefore he made nature his most constant study, till he excelled in a perfect imitation of it. He is accounted the first who, from judicious observations, removed the difficulties that impeded the study and the knowledge of the art, by setting the artists an example in his own works, of that beauty which arises from a proper and agreeable choice of attitudes and motions, and likewise from such a spirit, boldness, and relief, as appears truly just and natural. He was the first among the painters who studied to give the draperies of his figures more dignity, by omitting the multitude of small folds, so customarily practised by the preceding artists, and by designing them with greater breadth and fulness. He was also the first who endeavoured to adapt the colour of his draperies to the tint of his carnations, so as to make the one harmonize with the other.

He was uncommonly skilled in perspective, which he had learned from P. Brunelleschi. His works procured him universal approbation: but the very same merit which promoted his fame, excited envy; and he died, to the regret of every lover of the art, not without strong suspicions of having been poisoned †.

** DONATO MASCAGNI.

BORN 1579, † 1636.

D. Mascagni a Florentine, the most considerable scholar of J. Ligozzi, is chiefly known by the works which he executed under the name of F. Arsenio on taking monastic orders; more commendable for diligence than amenity or mellowness of execution. The performance on which most of his reputation rests, is the Donation of the Ferrarese State to the Papal See, by Countess Matilda, in the library of the monastery at Vallombrosa. F.

MASOLINO DA PANICALE.

DIED 1415, AGED 37.

Masolino of Panicale in the Florentine territory, learnt chiaro-scuro, the part in which he excelled in painting, from his master L. Ghiberti, and colour from Starnina. By this union of their different arts, he formed that new style, which, though still dry and meagre, exhibited symptoms of a certain harmony and grandeur unknown before. The proofs of this still remain in the chapel of S. Pietro al Carmine, where, beside the Evangelists, he painted various incidents

* Most authors agree that Masaccio died in 1443; but Sandrart fixes his death in 1446.

† Masaccio was a genius, and the head of an epoch in the art. He may be considered as the precursor of Raphael, who imitated his principles, and sometimes transcribed his figures. He had seen what could be seen of the antique, at his time at Rome: but his most perfect work are the frescoes of S. Pietro al Carmine at Florence; where vigour of conception, truth and vivacity of expression, correctness of design, and breadth of manner, are supported by truth and surprising harmony of colour. F.

from the life of St. Peter. Intercepted by death, he left the remainder to be finished to Maso di S. Giovanni, celebrated by the name of Masaccio, his scholar.

LUCIO MASSARI.

DIED 1633, AGED 64.

He was born at Bologna, in 1569; and having for some time studied in the school of Passerotti, he placed himself in the academy of Ludovico Caracci, to perfect himself in the true principles of the art, and completed his studies at Rome. At his return to Bologna, he adorned the cloister of St. Michael in Bosco, and many of the chapels and palaces of that city, with his performances; and obtained an established reputation, being accounted, through all Italy, an excellent master.

His works did great honour to the academy where he was instructed, particularly the copies which he painted after some of the finest compositions of Ludovico; and which have such an uncommon spirit, freedom, and exactness, as to make several of them pass, at this day, for undoubted originals of that illustrious artist.

** ANGELO MASSAROTTI.

BORN 1655, † 1723.

A. Massarotti, of Cremona, was a nurseling of Bonisoli, whose manner he preserved, after he had lived years with Cesi at Rome, and even painted at 'S. Salvatore in Lauro.' If composition be excepted, his style is Cremonese; ideal forms and features give way to the model, and drapery to stuffs: his brush is more loaded and oily than that of his Roman contemporaries, though his pictures sufficiently preserve their tone and roundness. His masterpiece, perhaps, is St. Austin regulating the various Religious Orders that militate under his Banners, at the church of S. Agostino; a work of extraordinary dimensions and numerous composition, admirably contrasted in ideas, attitudes, and dresses.

F.

OTHO MASSÆUS, or MARCELLIS.

DIED 1673, AGED 60.

He was born at Amsterdam, in 1613, and became a distinguished painter of reptiles, insects, and plants. Being desirous to acquire all possible improvement in his profession, he travelled through most parts of Italy, and spent a considerable time at Rome and Naples; and for several years was retained in the service of the Grand Duke of Tuscany. In France he was employed by the Queen-mother, who allowed him a pistole for every four hours in each day that he painted.

Houbraken relates that he had a small spot of ground at a little distance from the city of Amsterdam, well enclosed, where he preserved all his poisonous reptiles, and fed them every day with his own hand: by which management he made them so familiar, that they would at any time readily come abroad into the open air, whenever he wanted to paint them, and lie quietly in any position, just as he thought proper to place them, and as long as he had occasion to observe them.

No painter could represent those subjects with more truth and nature than he did, nor finish them to a higher degree of perfection.

PAOLO DE MATTEIS.

DIED 1728, AGED 67.

Paolo de Matteis, of Naples, was the pupil of L. Giordano. He worked with equal success and expedition in France, at Rome, and Naples. Such was his 'bravura,' that at the last place, he painted the large cupola of the church del Gesù nuovo, in sixty-six days, in a style which reminds the spectator of Lanfranco, and little deserved the sarcasm of Solimene, that, without being told, the work discovered the velocity with which it had been done. He certainly too often emulated the dispatch of his master, without attaining his powers, though; when he took time to consider, he was neither deficient in composition, grace of line, nor certain ideas of beauty; his colour then had more energy than that of Giordano, without losing his suavity of tint.

F.

QUINTIN MATSYS.

DIED 1529, AGED 69.

He was born at Antwerp, in 1460, and for several years followed the trade of a blacksmith or farrier, at least till he was in his twentieth year. Authors vary in their accounts of the cause of his quitting his first occupation, and attaching himself to the art of painting.

Whatever may have been his motive, it is certain that he appears to have had an uncommon talent; his manner was singular, not resembling the manner of any other master; and his pictures were strongly coloured, and carefully finished; though somewhat dry and hard. By many competent judges it was believed, when they observed the strength of expression in some of his compositions, that if he had studied in Italy to acquire some knowledge of the antiques, and the great masters of the Roman school, he would have proved one of the most eminent painters of the Low Countries. But he only imitated ordinary life, and seemed more inclined, or at least more qualified, to imitate the defects than the beauties of nature. Some historical compositions of this master deserve commendation; particularly a Descent from the Cross, which is in the Cathedral at Antwerp, justly admired for the spirit, skill, and delicacy of the whole. But the most remarkable and best known picture of Matsys, is that of the Two Misers in the gallery at Windsor.

JOHN MATSYS.

He was born at Antwerp, the son of Quintin Matsys, and also his disciple. He painted in the same style and manner, but not with a reputation equal to his father; though many of his pictures are sold to unskilful purchasers, for the paintings of Quintin. His most frequent subject was the representation of misers counting their gold, or bankers examining and weighing it.

MATURINO.

DIED 1528, AGED 39.

Maturino of Florence, born 1490, was of the school of Raphael, and in the execution of his plans, the assistant and inseparable companion of Polidoro Caldara. The chief object of their pursuit was the imitation of the antique basso-relievo in chiaroscuro, and such the genial coalition of their powers, that it is difficult to discriminate their hands. Every where the same intelligence of the ancient Greek and Roman costume, rites, and manners, the same characteristic simplicity, equal decision of style, and equal energy of light and shade, appear in what remains

of their works, exposed to the devastations of the barbarians who sacked Rome in 1527, and the injuries of climate and time. Maturino is supposed to have died of the plague about 1528.

F.

***CHRISTOPHER MAURER.**

DIED 1614, AGED 56.

Christopher Maurer, the son of Josiah Maurer a decent painter and topographer, was born at Zurich, in 1558. After acquiring the rudiments of the art from his father, he entered the school of Tobias Stimmer, at Strasburg, adopted his style and manner, and became a frequent partner of his works. He painted in fresco, distemper, and on glass. He had a bolder line and greater breadth than Stimmer, but he was likewise a greater mannerist, though his conception he often uncommonly original and novel. His designs, drawn with the pen and washed, abound in picturesque effects, and shew the decision of a master's hand. He etched with great freedom and facility: his emblems, the best collection perhaps of the kind with regard to art, though as futile as the worst in meaning, were published at Zurich by Wolf, 1622.

MAYO.—See VERMEYEN.

DAMIANO MAZZA.

He was born at Padua, and in that city was taught the rudiments of painting; but he travelled to Venice, and placed himself as a disciple with Titian, whose manner he carefully studied, and imitated it with very great success.

Having in a few years sufficiently improved himself under that incomparable master, he returned to Padua, and was employed to paint the history of the Rape of Ganymede; which subject he executed with such elegance of taste, and with so charming a tint of colour, that it might deservedly be taken for the composition and hand of Titian. However, the art of painting was too soon deprived of one of its greatest ornaments, by the death of Damiano Mazza, who happened to be cut off in the flower of his age, at a time when there was a general expectation of his being equal to any of the greatest masters of Italy.

PAOLO MAZZOCHI.—See UCCELLO.

PIER FRANCISCO MAZZUCHELLI.

DIED 1626, AGED 55.

Mazzucchelli, from the place of his birth, in the Milanese, called Morazzone, lived some years in Rome. It is said that he studied much after Titiano and Paolo Veronese, and from the immoderate length of some of his proportions, it is clear that he imitated Tintoretto. His Epiphany, in the church of St. Antonio Abate, at Milano, combines with the charms of colour, correctness in design, and Venetian breadth. He was much employed, and created Cavalière by the King of Sardinia.

F.

FRANCESCO MAZZUOLI.

DIED 1540, AGED 36-7.

F. Mazzuoli, called Il Parmigiano, was born at Parma, 1503, and was the pupil of his uncles, Michele and Filippo; but the chief model of his imitation was Correggio, from whose works, compared with those of Michelangiolo, Raphael, and Giulio, he formed that peculiar style for which he is celebrated.

The ruling features of this style are elegance of form, grace of countenance, contrast in attitude, enchanting chiaroscuro, and blandishments of colour. When these are pure, he is inimitable: but his elegance is often stretched to excessive slenderness, his grace deformed by affectation, contrast driven to extravagance, and from the attempt to anticipate the beauties which time alone can give, his shade presents often nothing but a pitchy mass, and his lights a faded bloom. The taste of Parmigiano was exquisite, but it led him more to imitate the effects than the principles of his masters; with less comprehension than ardour, he adopted the grace of Raphael, the contrasts of Michelangiolo, the harmony of Correggio, without adverting that they were founded on propriety, energy, and grandeur of conception, and the permanent principles of chiaroscuro: hence the cautious precept of Agostino Caracci, which confines his pupil to 'a little of Parmigiano's grace.'

Parmigiano was a learned designer; to his depth in design we must ascribe that freedom of execution, those decided strokes of his pencil, which Albano calls divine, and which add grace to the finish of his pictures: they have not indeed all equal 'impasto' of colour, nor equal effect, though some, for the amore with which they are conducted, have been ascribed to Correggio: such is the Cupid scooping his Bow, with the two infants at his feet, one laughing, the other crying, of which, beside that in the Imperial gallery, there are several repetitions. We see indeed some of the pictures of Parmigiano so often repeated, that, though we may grant them the respect due to age, we can scarcely allow them all the praise of originality. Such is, among his lesser works, the picture of the Madonna with the Infant, St. John and St. Catherine, and the head of St. Zaccharia, or some other sainted Elder, in the fore-ground: its duplicates are nearly spread over every gallery of Italy, from the Ducal one at Florence, to that of Abbate Mazza at Parma.

His altar-pieces are not numerous, and the most valued of them is perhaps that of St. Marguerita in Bologna; a composition rich in figures, contemplated with admiration, and studied by the Caracci; Guido even preferred it to the St. Cecilia of Raphael.

The etchings of Parmigiano, models of freedom, taste, and delicacy, are universally known.

F.

GIROLAMO MAZZUOLI.

LIVED YET IN 1580.

G. Mazzuoli, the cousin and pupil of Francesco, is little known beyond Parma and its districts, though for 'impasto,' and the whole mystery of colour, he has few equals. There is reason to believe that several pictures ascribed to Francesco, especially those of a stronger and gayer tone, have been painted by this artist. He was more attached to the style of Correggio than Francesco, and seized its character with great felicity in the Nuptials of St. Catherine, in the church del Carmine. He excelled in perspective, and in the Last Supper, in the refectory of S. Giovanni, placed and painted a colonnade with all the illusion of Pozzo. To the most harmonious chiaroscuro, he added grandeur, variety, vivacity, in fresco. None of his fellow-artists equalled him in copiousness, fertility, and execution, and to these perhaps we may ascribe the inequality perceptible in his works. He had a son, Alessandro Mazzuoli, who painted in the dome of Parma, 1571. He is a feeble imitator of the family-style.

** FILIPPO MAZZUOLI.

BORN 15—, † OLD 1589.

Filippo * Mazzuoli of Ferrara, commonly called 'il Bastaruolo' from his father's trade, that of a corn-chandler, was probably a pupil of Surchi, and his successor in the unfinished compartments of the ceiling at the Gesù, where some faults against perspective deprived him of the praise due to all the rest, obstructed his rising fame, and exposed him to the taunts of his rivals, whilst slowness of execution subjected him to the suspicion of mediocrity: to all this he rose superior by forming a second manner, grander in design, and more refined in colour; a manner which, with the principles of Dosso, united the chiaroscuro and features of the Parmesan, and the vivacity and riches of the Venetian schools. Such is the style of a Nunziata, and a Christ on the Cross, two altar-pieces at the Gesù; still grander that of an Ascension at the Capuchins, painted for a princess of the house Este: but most enchanting, and fluttering with an air of life, is the St. Barbara and her Virgin Attendants, at the zitelle of that saint. Many more are his public and private works at Ferrara, where he perished whilst bathing in the river to ease himself of an inveterate complaint. F.

PIETRO MEDICI.

DIED 1648, AGED 62.

He was born of an illustrious family at Florence, in 1586, and learned design and colouring from Cigoli; by whose instruction he acquired a strong and pleasing manner of colouring, a correctness of outline, and an expression that was truly natural.

GIOVANNI BATTISTA MEDINA.

DIED 1711, AGED 51.

He was born at Brussels, in 1660, the son of a Spanish officer; and having learned the principles of design under the direction of Du Chatel, he applied himself to study the works of Rubens; and made that eminent master his particular model.

In the year 1686 he went to England, where his abilities were already well known, and amply encouraged during his residence in London.

By the favour of the Earl of Leven, who procured for him a subscription of five hundred pounds, he was at last induced to visit Scotland, where he painted the portraits of the principal nobility †; and he might have enriched himself, by the variety of historical pictures and portraits which he finished at the different courts where he was employed, if the largeness of his family, and perhaps some want of necessary economy, had not prevented it. By order of the Grand Duke of Tuscany, the portrait of Medina, painted by himself, was placed in the gallery at Florence, among the most memorable artists; and as a public acknowledgment of his merit in his profession, he was knighted by the Duke of Queensbury, Lord High Commissioner, being the last knight made in Scotland before the union of the two kingdoms.

JOHN VANDER MEEREN, or MEER, called the Old.

DIED 1690, AGED 63.

This painter was born in 1627; but the master under whom he learned the art of painting is

* Lanzi, who, page 461, part II. vol. II. of his History, registers him by the name of Filippo, on page 246 of the same volume calls him Giuseppe. F.

† Walpole says, 'he went, carrying a large number of bodies and postures, to which he painted heads.'

not mentioned. He chose for his subjects sea-pieces, and views of the sea and its shores, which he painted with great truth, as he had accustomed himself to sketch every scene after nature. The situations of his landscapes are agreeably chosen, frequently they are solemn, and generally pleasing. The forms of his trees are easy and natural, his distances well observed, and the whole scenery has a striking effect, by a happy opposition of his lights and shadows.

He perfectly understood the construction of ships, and had competent skill to represent their natural appearance in all their different positions; so that his compositions, in that style of painting, were in good esteem. The figures which he inserted in his landscapes were well designed; and although they might be said to want elegance, yet were they placed with judgment, and well adapted to their situations. This master also very often painted batties, in such a style as met with approbation; as they shewed good composition, were touched with spirit, and had a great deal of transparence in the colouring. But the fault imputable to Vander Meer is, that in some of his pictures the back-grounds are a little too blue, and some of his landscapes have a tint that appears rather too yellowish.

JOHN VANDER MEEREN, or MEER, called DE JONGHE.

DIED 1688.

It is supposed, that this artist was the son of the old John Vander Meer, and learned the first rudiments of the art from his father, but being in his youth deprived of his instructor, before he had made any great progress, he became a disciple of Nicholas Berchem, and was accounted the best of those who were educated in the school of that admired master. He applied himself with all possible assiduity to imitate the delicate style of Berchem; but he took also care to study nature with an equal degree of attention. In the manner of his master he painted landscapes and cattle; and his usual subjects are cottages, with peasants at their rural occupations and diversions, or tending flocks of sheep and goats; which are excellently designed, drawn with correctness, and delicately finished.

His skies, trees, and figures, are in a good taste; and his grounds are diversified and broken with abundance of judgment and skill; but it is observed of him, that he very rarely introduced cows, horses, or any other species of animals, except goats and sheep; the latter of which are so highly finished, that one would imagine the wool might be felt, by the softness of its appearance. His touch is scarce perceptible, and yet the colours are admirably united.

The genuine works of this Vander Meer bear a very high price, and are esteemed even in Italy, where they are admitted into the best collections; but the scarcity of them has occasioned many moderate copies after his works to be passed on the undiscerning for real originals.

JOHN VANDER MEER.

He was born at Schoonhoven, in 1650, and was taught design and colouring at Utrecht; but he went to Rome very early, accompanied by Lievin Verschuur.

For some time he studied under Drost and Carlo Loti, at Rome; he painted historical subjects with figures as large as life, as well as portraits; and had a strong, firm, and bold style of painting. As he possessed an ample fortune, he seemed the less attentive to the profits that might arise from his profession, and was apparently much more anxious to acquire a lasting reputation.

LIVIO MEHUS.

DIED 1691, AGED 61.

Livio Mehus, born at Oudenarde, 1630, was carried by his parents to Milano, from whence

he came to Florence, and entered the school of Pietro da Cortona. At Rome he copied the antique, and became a good designer, and at Venice and in Lombardy he studied colour. Of his master he adopted little but composition, and of the Venetians more the free and resolute touch of pencil, than their system of colour. His tints are moderate, his attitudes lively, his shadows transparent, his invention ingenious. He painted seldom for churches, but frequently for collections and apartments, pensioned by the court, and loaded with commissions by the nobility. *His Repose of Bacchus and Ariadne, executed for the Marchese Gerini, in competition with Ciro Ferri, is celebrated. He had roused the jealousy of that artist in painting the cupola della Pace at Florence, in a tone which approached that of Lombardy, and a style which seemed superior to that of Cortona himself. F.

GIOVANNI PAOLO MELCHIORI.

He was born at Rome, in 1664, became a disciple of Carlo Maratta, and proved a tolerable disciple of that school.

GERARD MELDER.

DIED 1740, AGED 47.

He was born at Amsterdam, in 1693, and is accounted one of the best artists in the miniature style of painting; he designed well, his composition is agreeable, and his colouring is beautiful and true. He painted in enamel as well as in water-colours; but he discontinued that kind of work, out of an apprehension that it might be prejudicial to his sight.

FRANCESCO* MELOZZO.

FLOURISHED ABOUT 1471.

Melozzo, of Forli, was probably the scholar of Ansovino da Forli, a pupil of Squarcione. The memory of Melozzo is venerated by artists as the inventor of perspective representation and true foreshortening on arched roofs and ceilings, of what the Italians style 'di Sotto in Sú;' the most difficult and most rigorous branch of execution. A tolerable progress had been made in perspective after Paolo Uccello, by means of Piero della Francesca an eminent geometrician, and some Lombards; but the praise of painting roofs with that charming illusion which we witness, belongs to Melozzo. Scannelli and Orlandi relate, that, to learn the art, he studied the best antiques; and, though born to affluence, let himself as servant and colour-grinder to the masters of his time. Some make him a scholar of Piero della Francesca: it is at least not improbable, that Melozzo knew him and Agostino di Bramantino, when they painted in Rome for Nicolo V. towards 1455. Whatever be the fact, Melozzo painted on the vault of the largest chapel in SS. Apostoli, an Ascension, in which, says Vasari, the figure of Christ is so well foreshortened, that it seems to pierce the roof. That picture was painted for Cardinal Riario, nephew of Sisto IV. about 1472; and at the rebuilding of that chapel, was cut out and placed in the palace of the Quirinal, 1711, where it is still seen with this epigraphe: *Opus Melotii Foroliviensis, qui summos fornices pingendi artem vel primus invenit vel illustravit.* Some Heads of the Apostles were likewise sawed out and placed in the Vatican. His taste on the whole resembles that of Mantegna and the Padouan school more than any other. The heads are well formed, well coloured, well turned, and almost always foreshortened; the lights duly toned and opportunely relieved by shadows which give ambience and almost motion to his figures on that space; there is grandeur and dignity in the principal figure, and the lightsome drapery that sur-

* Lanzi conjectures his name to have been Francesco.

rounds him; with finish of pencil, diligence, and grace in every part. It is to be lamented, that so uncommon a genius has not met with an exact historian, of whom we might have learned his travels and labours previous to this great work painted for Riario. At Forli, they shew, as his work, the front of an apothecary's shop, painted in arabesque, of exquisite style, with a half-length figure over the door pounding drugs, very well executed. We are informed by Vasari, that *Francesco di Mirozzo da Forli* painted before Dosso, in the villa of the dukes of Urbino, called *L'Imperiale*;—we ought probably to read Melozzo, and to correct the word in the text, as one of that writer's usual negligences, of which Vasari gives another instance in Marco Palmegiani, of Forli, whom he transforms to Parmegiano; a good and almost unknown artist, though many of his works survive, and he himself seems to have taken every precaution not to be forgotten by posterity, inscribing most of his altar-pieces and oil-pictures with *Marcus pictor Foroliviensis*, or, *Marcus Palmasanus P. Foroliviensis pinsebat*. Seldom he adds the year, as in two belonging to Prince Ercolani, 1513 and 1537. In those, and in his works at Forli, we recognise two styles. The first differs little from the common one of Quattrocentist's, in the extreme simplicity of attitude, in the gilding, in minute attention, and even in anatomy, which extended its researches at that time seldom beyond a S. Sebastian, or a S. Jerome. Of his second style the groups are more artificial, the outline larger, the proportions grander, but the heads perhaps less varied and more mannered. He used to admit into his principal subject others that do not belong to it: thus in the Crucifix, at St. Agostino, in Forli, he placed two or three groups in different spots; in one of which is S. Paul visited by S. Anthony; in another, S. Augustine convinced, by an Angel, of the Absurdity of his Attempt to fathom the Mystery of the Trinity; and in those small figures he is finished and graceful beyond belief. Nor is his landscape or his architecture destitute of charms. His works abound in Romsagna, and are met with even in Venetian galleries: at Vicenza there is, in the palace Vicentini, a Christ of his between Nicodemus and Joseph; an exquisite performance, in which, to speak with Dante, *il morto par morto e vivi i vivi*. F.

****MELZI.**—See (DA) VINCI.

SIMONE MEMMI, of Siena.

DIED 1345, AGED 60.

He was born at Siena, in 1285, and was taught the art of painting by Giotto, whose manner he afterwards imitated, and was employed by his master, to assist him in the Mosaic paintings, which he undertook for the church of St. Peter, at Rome. He rose into high favour with the Pope, who retained him in his service while he resided at Avignon; and at that court he had the opportunity of painting Petrarch's beloved Laura, which induced that poet to celebrate Memmi in such a manner, as to render his name and his merit universally known. At his return to Siena, he was honoured and caressed by all orders of people, and employed to paint a picture for the cathedral of that city, of which the subject was the Virgin and Child attended by Angels. The air and attitude of the Virgin was lovely, and the composition and ornaments were in a grand style.

He finished many excellent portraits of the Pope, the Cardinals, and the most illustrious persons of that age, among which were the portraits of Petrarch and Laura; and as he spent a great part of his life at Florence, a great number of the historical works of Memmi are in the churches of that city. The greatest excellence of this master consisted in his fresco-painting; and Vasari testifies, that although he was not a good designer (his principal attention being engaged in studying and imitating nature, and painting portraits after the life), yet the airs of his heads

were very good, and his colouring agreeable. However, he was ranked among the best artists of his time, as may be evident from the inscription on his tomb, which asserts that he was superior to any artist of any preceding age. The words are, *Simoni Memmio, pictorum omnium, omnis ætatis, celeberrimo. Vivit ann. 60, mensibus duobus, diebus tribus.*

ANTONIO RAPHAEL MENGES.

DIED 1779, AGED 51.

This artist was of the German school, and born at Auszig, a town in Bohemia, in 1728. He was the disciple of Ismael, his father, a painter in miniature and enamel, who, after having kept him for a long time sketching geometrical figures, without rule or compass, and having used him afterwards to draw from casts in plaister, modelled upon the antique, or copied from nature, took him at an early age to Rome, where he confined him to copying in crayons, the finest relics of the art of the Greeks, Michael Angelo's chapel of Sixtus, and the apartments of Raphael. This was opening to him the road to the sublime: but he himself thwarted the plan he had caused him to adopt, by obliging him to paint in miniature and enamel considerable compositions, such as whole pictures of Raphael. Ismael was painter to Augustus III. Elector of Saxony, and King of Poland: the young Raphael, soon after his return to his own country, enjoyed the same honour; and, after a second journey to Rome, he was appointed first painter to this sovereign. But the climate of Dresden was unfavourable to his health; or rather, the love he had conceived for the capital of the arts was so strong, that he could not feel happy elsewhere, and made him consider the disorder of his imagination as a real malady. He obtained permission to visit Rome a third time. Soon after this, the unfortunate war which ended in the subjection of Saxony, deprived him of his pension as first painter, and reduced him to poverty, but at the same time gave him his freedom. He took advantage of his liberty to paint in fresco a ceiling in the church of the Augustins, dedicated to St. Eusebius; and this piece, for which he was very badly paid, acquired him a considerable reputation. In another ceiling that he painted for the villa Albani, he chose for his subject, Apollo, Mnemosyne, and the Muses, on Parnassus.

Called to Madrid by Charles the Third, he there executed a great many works, and was magnificently rewarded. Excess of application, and some disgusts, which too often are excited by envy of distinguished merit, threw him into a state of marasmus. He returned to Rome, enjoying his salary of first painter to the King of Spain, prolonged his stay in Italy as long as he could, and was at last obliged to comply with the pressing orders of his majesty. New undertakings procured him his liberty and a sinecure, and he now began to flatter himself that he should at last enjoy a state of happiness; but he had scarcely returned to Rome, when he had the misfortune to lose his wife, which overwhelmed the remainder of his days with a deep melancholy.

It must be left to time to establish the reputation of this celebrated artist. His partisans, at the head of whom is the famous Winckelman, place him on an equality with Raphael, and even attribute to him superior qualifications. Artists whose minds have been cultivated, and whose talents should give weight to their judgment, assign him an honourable place amongst celebrated painters; other persons, artists too, will hardly acknowledge that he possessed any distinguished talents. His fame was too great not to excite envy: indeed many men are weak enough to wish to detract from the distinctions acquired by merit, whilst the possessors are living, and sometimes even after they are dead. It may perhaps be said, that no artist possessed more sublime principles on the art, and it is hardly possible that grand principles should not have an influence on the performances. His prudence has been termed coldness by the amateurs of extravagant com-

positions: but if all his pieces have been the result of deep reflection, they must have been improperly judged of, as works of art are generally considered without reflection. He has been censured for a diminutive style, which seemed to arise from his previous application to miniature painting: he is accused also of a dryness of manner, a fault which he is said to have perceived in himself, and to have corrected. It is pretended that, in many of his works, his finishing had the effect of enamelling; and Pompeo Battoni used to say, that Mengs's pictures would serve for looking-glasses. But admitting that he had all these defects, it may nevertheless be true that he was an artist of extraordinary merit; because even considerable defects may be overbalanced by striking beauties, and because those that are attributed to him belong only to the secondary parts, or the handling of the art; and that he possessed the essential qualities and the powers of imagination. The faults of eminent men afford a consolation to the malignity of their contemporaries: posterity forgives them, and scarcely condescends to notice them: it seeks after perfections only, which is the constant object of its attention. The ill-treatment of an artist by his contemporaries, gives an important lesson to those who succeed him.

In his writings Mengs has introduced metaphysics in a Platonic and subtil manner, which creates a difficulty of comprehension; some singular ideas also are to be found there, which it might be dangerous to adopt; many are of an exclusive nature, and would contract the circle of the art. But there is not any book more capable of elevating the mind of an artist, by inspiring them with a sublime idea of their profession. By it the object becomes enlarged, and they feel themselves inspired with the love of the sublime and beautiful, which should ever be their aim in their compositions. From their masters they learn that they are to imitate nature; from Mengs, that they are to create a nature more grand, more beautiful, even than that which strikes their senses; they feel themselves called to create a divine nature; proud of this great object of theirs, they reverence it, and would be afraid of degrading it by mean productions; they respect themselves, and produce such works only as are worthy of supporting this laudable pride.

The Interview between Augustus and Cleopatra, by Mengs, is engraved in mezzotinto. History writing while Janus dictates, a picture of the Vatican, and the Virgin holding the infant Jesus, were engraved by Dom. Cunego: a St. John and a Magdalen were engraved by Salvador Carmona; and the *Noli me tangere*, at Oxford, by Sherwin.

MARIA SIBYLLA MERIAN.

DIED 1717, AGED 70.

She was born at Frankfort, in 1647, the daughter of Mattheus Merian, a noted engraver and topographer. As she shewed a very early fondness for painting, she was instructed by Abraham Mignon, from whom she learned great neatness of handling, and delicacy of colour. Her genius particularly led her to paint reptiles, flowers, and insects, which she designed after nature, and studied every object with a most curious and inquisitive observation; so that her works rose every day more and more into reputation.

Frequently she painted her subjects in water-colours on vellum; and finished an astonishing number of designs, as she was equally indefatigable in her work, and in her inquiries into the curiosities of nature. She drew the flies, and caterpillars, in all the variety of changes and forms in which they successively appear, from their reptile and quiescent to their winged state; and also drew frogs, toads, serpents, ants, and spiders, after nature, with extraordinary exactness and truth. She even undertook a voyage to Surinam, to paint those insects and reptiles which were peculiar to that climate; and, at her return to her own country, published two volumes of engravings after her designs, which are well known to the curious. And her daughter Dorothea

Henrietta Graff, who painted in the same style, and had accompanied her mother to Surinam, published a third volume collected from the designs of Sibylla, which complete work has been always admired by the learned, as well as by the professors of painting ‡.

* MATTHEUS MERIAN, the Younger.

BORN 1621, DIED

Merian, born at Basle, was the son of Mattheus and the brother of M. Sibylla Merian. He became successively the pupil of Sandrart, Vandyck, and of Rubens. He visited France, and completed his studies in Italy. His design was sufficiently correct, his tone of colouring vigorous, and in characteristic dignity of conception he has not often been excelled. The Martyrdom of St. Laurence for the dome of Bamberg, and Artemisia mixing the Ashes of Mausolus in her Cup, once in the possession of his pupil Joseph Werner, are the most eminent of his historic pieces. Of his numerous portraits, the Emperor Leopold, and Duke Francis of Saxen Lauenburg, both on horseback, General Werdmüller in armour, and Count Serini in a Hungarian dress, with his right arm bared and a sabre in the hand, are the most conspicuous; the last, according to Fuesli, unites the depth of Rembrandt, with the tone and facility of Rubens. F.

** GUILLELMO MESQUIDA.

BORN 1675, † 1747.

G. Mesquida, a native of Palma, the capital of Mallorca, after some years spent under an obscure painter, went to Rome, and frequented the school of C. Maratta; from thence he visited Venice and Germany, became painter to the Elector of Cologne, after some time returned to Italy, and at last to Palma, where he died. The works, which he left there and elsewhere, are not without style and vigour of execution. F.

AGOSTINO METELLI.

DIED 1660, AGED 51.

He was born at Bologna, in 1609, and was a disciple of Gabriello d'Occhiali. The excellence of this master consisted in painting perspective and architecture; and he associated with Michael Angelo Colonna, who, in conjunction with Metelli, executed several very magnificent works, which contributed highly to the honour of both artists. The frizes, foliages, and other ornaments of architecture, were performed by this master in a grand style of design, and painted in a free and fine manner.

Metelli and Colonna were jointly employed at Buon-Retiro, and other palaces in Spain, by Philip IV. for several years; and they received remarkable instances of the favour of that monarch, who seemed to be so exceedingly delighted with their painting, that he frequently went on the scaffold to see those artists at work.

** ANNA METRANA.

LIVED 1718.

Anna Metrana, a Turinese, was the daughter of a paintress, and, according to Orlandi, excelled in portraiture.—*Lanzi*. F.

‡ M. S. Merian published her observations and designs of European insects before her departure for Holland, in two parts, 1679 and 1683. If, in the magnificent collection of the Insects of Surinam some inaccuracies have been discovered in her short descriptions, the figures have seldom been equalled, and never excelled. F.

GABRIEL METZU.

DIED 1658, AGED 43.

He was born at Leyden, in 1615; and although his eminence in his profession is incontestable, yet the master under whom he studied the art of painting is not mentioned. The masters which he chose for his models were, Gerard Douw, and Mieris: those he endeavoured to imitate, as well in their style of composition as in their colouring; yet there is a remarkable difference in the touch and penciling, which readily distinguishes the works of those painters from the works of Metzu. However, he had generally such exactness in drawing, such nature, truth, and delicacy, in his design and pencil, such a pleasing tone of colour, and so good an expression, that his paintings are in universal esteem through all Europe.

Metzu painted generally in small, his subjects were usually taken from low life; but they were all designed after nature, and surprisingly well represented; such as women selling fish, fowls, or hares; sick persons attended by the doctor, chemists in their laboratories, dead game, painters rooms, shops, and drawing schools hung with prints and pictures; all which subjects he composed well, and finished with extreme neatness, as he likewise did his portraits.

The pictures of Metzu are eminently harmonious, less from opposition of colours and their contrast, than the skilful gradation of their tone. His touch, large without being laboured, with as much delicacy as that of Mieris, has the facility of Vandyck, whom he approaches in the drawing of his heads and hands.

By confining himself to a sedentary life, with very little intermission, he was severely afflicted with the stone; and having consented to undergo the operation of cutting, he was of too feeble a constitution to survive it.

ANTHONY FRANCIS VANDER MEULEN.

DIED 1690, AGED 56.

This painter was born at Brussels, in 1634, and was a disciple of Peter Snayers, a battle-painter of considerable note; by whose instructions his improvement was so very rapid, that several of his performances, while he studied in that school, might pass for good pictures.

While he followed his profession at Brussels, some of his compositions happened to be carried to Paris, and were shewn to Mr. Colbert. That great minister soon discerned the abilities of Vander Meulen, and by his generous offers induced him to leave his native city, and settle at Paris; where he was employed by Lewis XIV. and had an appointment of two thousand livres pension, beside being paid for his work. He attended that enterprising monarch in most of his expeditions in the field, and designed on the spot the sieges, attacks, encampments, and marches, of the king's armies, also the views of those cities and towns memorable by any degree of success; and from those sketches he composed the paintings which were intended to perpetuate the remembrance of those military exploits.

In his imitation of nature he was exact and faithful; his colouring is excellent; and in his landscape, the skies and distances are clear, and exceedingly natural; and although his figures are dressed in the mode of the times, yet they are so well designed, and grouped with so much judgment, that his pictures have always a very striking effect. His design is generally correct; his touch free, and full of spirit; and in the distribution of his lights and shadows, there appears so good an understanding, that the eye of the spectator is constantly pleased and entertained. If the works of Vander Meulen have not the spirit and fire of Bourgoigne and Parocel, they are perhaps more engaging; nor could any painter excel him in describing the various motions,

actions, and attitudes, of horses, as he carefully studied every object after nature, and knew how to express them with truth and elegance.

The principal works of this master are at Versailles and Marli; but many of his easel-pictures are dispersed through England, France, and Flanders.

PHILIP MEUSNIER.

DIED 1734, AGED 79.

He was born in 1655, and was a disciple of James Rousseau. He proved an eminent painter of architecture, having spent several years at Rome, to complete his knowledge of the art; and by carefully examining the magnificent buildings about that city, as well ancient as modern, and likewise by designing after the works of those masters who excelled in that particular branch which he chose to cultivate, he acquired a considerable elegance of taste.

His style of composition is of the Roman school; his colouring is good, and he had a great felicity in managing his shadows and his lights, so as to produce an extraordinary effect; he had also a remarkable freedom of hand, and abundance of spirit in his touch.

* RODOLF MEYER.

DIED 1638, AGED 33.

Rudolf or Rodolph, the son and pupil of Dietric Meyer, an artist of some merit, was born at Zurich, 1605, and in the little that is left of him as a painter, shews an original turn of mind: a stern tone, a fierce touch, and a bold decision of light and shade, distinguish a portrait painted of himself, formerly in the possession of his biographer Fuessli. As an historic designer he possessed an uncommon fertility of conception, with sufficient correctness of line. He was an expert etcher, and planned several works which he did not live to finish. F.

* CONRAD MEYER.

DIED 1689, AGED 71.

He was the brother of the former, had the same master, and pursued nearly the same course. His pictures in fresco and in oil, in history and portrait, shew, that if he was not a pupil, he had imbibed the principles of Rubens in colour: in conception and arrangement he is often pathetic and sometimes sublime. Facility however made him a mannerist: the immense number of etchings, in which he consumed by far the greater part of a long and laborious life, has little to be recommended, except the neatness and amenity of the tool, and generally is below mediocrity. His most considerable and best-executed work is the Death's-dance begun by his brother, enlarged and terminated by him. F.

FELIX MEYER.

DIED 1713, AGED 60.

He was born at Winterthur, in 1653, and received his earliest instructions from a painter at Nuremberg; but he was afterwards a disciple of Ermels, a good landscape-painter, whose manner he entirely followed. He did indeed study colouring after nature; but he owed his best accomplishments to Ermels. In search of still greater improvement, he travelled to Italy; but the climate not agreeing with his constitution, he returned to Switzerland, where there are materials to aid the imagination, and improve the taste, of an artist, by the infinite variety of prospects of plains, mountains, craggy rocks and precipices, rivers, and falls of water, sufficient to furnish the fancy of a painter with subjects for future compositions. As he was indefatigable in survey-

ing all the beauty, the wildness, and magnificence of nature in those romantic scenes, he made a multitude of noble designs, which procured him very high reputation, and supplied his own demands in an ample manner.

He acquired an extraordinary freedom of hand, and a singular readiness of execution, that equalled the vivacity of his imagination; of which he gave a remarkable proof at the Abbey of St. Florian in Austria, where he happened to stop in his travels.

The abbot, being desirous to have two grand apartments painted in fresco, and having consulted another artist about it, who seemed very dilatory, applied to Meyer for his advice, in what manner he would have it executed. Meyer for a few minutes viewed and considered the place, and then taking a long stick, to which he fastened a piece of charcoal, he immediately began to design, saying, Here I would have a tree; which he marked out as quick as possible: At the remote distance, I would represent a forest, thus: here a fall of water, tumbling from great rocks, and so on. As fast as he spoke, he designed; and deprived the abbot of the power of expressing his approbation, so much was he lost in astonishment, to see a design with such elegance and taste, executed even without any time allowed for reflection. At the abbot's request, Meyer undertook to finish the design: the other painter was dismissed, and the whole work was completed in one summer.

That adventure spread his reputation through all Germany: and he was from thenceforward continually employed by the first princes and nobility in Europe. But, in the latter part of his life, by endeavouring to fix on a manner still more expeditious and more pleasing than that of his former time, his works had neither the same ease, freedom, nor look of nature, though they might produce a more considerable immediate profit. But, as to his first performances, they deserve to be ranked with those of the best painters of landscape.

As he was not expert at painting figures, those which he inserted in his own pictures being very indifferent; such of his landscapes as were supplied with figures by Roos, or Rugendas, are accounted most estimable.

ALBERT MEYERING.

DIED 1714, AGED 69.

He was born at Amsterdam, in 1645, and learned the art of painting from his father, Frederick Meyering, an artist of some abilities; but when he had acquired a good degree of knowledge in his profession, he went to Paris, where he continued for a few years, finding little encouragement, and labouring very hard for a subsistence; and from thence travelled to Rome, which he perceived to be the only place where he could hope for real improvement.

On his arrival at that city, though he was in a necessitous situation, he notwithstanding pursued his studies industriously; and having met with his friend John Glauber at Rome, they associated together, and visited most of the cities and towns of Italy, making observations in every place, on such parts of nature as might be of most use to them in their several performances. After an absence of ten years, he returned to Holland extremely improved, and was immediately employed in several considerable works. In Italy he had acquired a free pencil, and a ready manner of painting; which happened to be particularly useful to him, as his designs were usually of a large size, in halls, salons, and grand apartments; though he often painted easel-pictures, which were excellently handled.

His compositions had a very striking effect; his subjects were well disposed, and in some of his pictures he designed an abundance of figures. In general, the grandeur of his taste in the

trees and buildings, the richness of many of his ornaments, and a peculiar transparence of the water, gave the eye of every beholder a singular satisfaction.

** JEREMIAH MEYERS.

BORN † 1789.

This native of Tübingen came to England at the age of fourteen, and studied miniature under Zinck, whom he surpassed in elegance and taste; was appointed miniature-painter to the queen, and died, perhaps, unrivalled by any contemporary native. Meyers was among the first members of the Royal Academy.—See *Edwards*, p. 158. F.

** FRANCESCO ANTONIO MEYER.

BORN 1710, † 1782.

Such was the name given at the court of Turin to Franz Antony Meyerle, a native of Prague, who regained what fame he had hazarded or lost in painting on a large scale, by small portraits and cabinet-pictures of Flemish taste: many of them are at Vercelli, where he resided the latter part of his life; they are full of truth and singularity, and valued in proportion of their smallness. Anterior to him was the Piemontese Paolo Foco, who, with the same felicity in minute, had the same incapacity and predilection for large proportions. He differed, however, from the Bohemian, in the choice of subjects, and a Venetian dash of execution. His performances, which are chiefly small landscapes of great effect, are mostly found at Casale, where he usually lived. His dates are about 1660. F.

JOHN MEYSSENS.

He was born at Brussels, in 1612, and at first was taught the principles of painting by Anthony Van Opstal; but afterwards he became a disciple of Nicholas Vander Horst. When he commenced painter, he undertook both history and portrait; but the latter seems to have been his principal employment; and by having successfully painted the portraits of Count Henry of Nassau, the Countess of Stirum, the Count de Bentheim, and other noble personages, his reputation for that style of painting was effectually established through the Low Countries.

His remarkable excellence consisted in his producing a very striking resemblance, in his finishing his pictures with a great deal of care, and giving them a lively and good expression.

MECARINO.—See BECCAFUMI.

** ANTONIO MEZZADRI.

LIVED ABOUT 1688.

Next to the Gobbo of Caracci, A. Mezzadri and Anton. Maria Zagnani, both Bolognese, excelled in painting fruit and flowers; filled Bologna with their pictures, and were in request even at foreign courts. F.

JAN MIEL, called GIOVANNI DELLA VITE.

DIED 1664, AGED 65.

This eminent artist was born in Flanders, in 1599, and at first was a disciple of Gerard Segers, in whose school he made a distinguished figure; but he quitted that artist, and went to Italy, to

improve himself in the taste of design, and to obtain a more extensive knowledge of the several branches of his art.

At Rome he particularly studied and copied the works of the Carracci, and Correggio; and was admitted into the academy of Andrea Sacchi, where he gave such evident proofs of extraordinary merit and genius, that he was invited by Andrea to assist him in a grand design, which he had already begun. But Miel, through some disgust, rejected those elevated subjects which at first had engaged his attention; refused the friendly proposal of Sacchi; and chose to imitate the style of Bamboccio, as having more of that nature which pleased his own imagination.

His general subjects were huntings, carnivals, gypsies, beggars, pastoral scenes, and conversations: of those he composed his easel-pictures, which are the finest of his performances. But he also painted history in a large size, in fresco and in oil; which, though they seem to want elevation of design, and a greater degree of grace in the heads, yet appear superior to what might be expected from a painter of such low subjects as he generally was fond of representing.

His pictures of huntings are particularly admired; the figures and animals of every species being designed with uncommon spirit, nature, and truth. The transparence of his colouring, and the clear tints of his skies, enliven his compositions; nor are his paintings in any degree inferior to those of Bamboccio, either in their force or lustre. His large works are not so much to be commended for the goodness of the design, as for the expression and colouring; but it is in his small pieces that the pencil of Miel appears in its greatest delicacy and beauty.

The singular merit of this master recommended him to the favour of Charles Emanuel, Duke of Savoy, who invited him to his court; where he appointed Miel his principal painter, and afterwards honoured him with the order of St. Mauritius, and made him a present of a cross set with diamonds of a great value, as a particular mark of his esteem.

Many capital pictures of this master, in his best style, are said to be in the Imperial collection at Vienna; and at * Turin, in a grand salon of the venerie, are several of his noblest performances. They represent the chase of various animals in different views; some pursued, others killed, and the huntsman returning from the sport. In those compositions there are a great number of figures; and although they are dressed in the mode of the times, yet the subject is treated in a grand style, and the colouring is lively and strong, though somewhat darkened by time.

FRANCIS MIERIS, the Old.

DIED 1681, AGED 46.

This admirable painter was born at † Leyden, in 1635, and was at first placed under the direction of Abraham Toorne Vliet, one of the best designers of the Low Countries; with whom having made a remarkable progress, while he continued in that school, he entered himself as a disciple with Gerard Douw. In a short time he far surpassed all his companions, and was by his master called the Prince of his Disciples. But, as he seemed still eager to improve himself in pencilling, he went for a few months to study with Adrian Vanden Tempel; till he found his expectations not answered, and then he returned to Gerard Douw, whose taste and genius corresponded more nearly with his own; and he continued with him, till he wanted no farther improvement, except to study after nature.

* Mr. Cochin, who is a very judicious writer, by mistake, calls this master *Daniel* Miel, instead of *Jan* Miel, which was really his name.

† Mr. Descamps must certainly be mistaken, in saying that Mieris was born at Delft; as Houbraken, De Piles, and all the best authors, assert that he was born at Leyden.

He had an unusual sweetness of colouring, a neat and wonderfully delicate touch, and the same transparency that characterises the paintings of Douw. But he is allowed to be superior to that master, in many respects; being more delicate and extensive in his design, and more correct in his drawing. His colouring is more clear, his touch more animated, and his pictures have more freshness and force. His manner of painting silks, velvets, stuffs, or carpets, was so singular, that the different kinds and fabric of any of them might easily be distinguished. His pictures are rarely to be seen, and as rarely to be sold; and when they are, the purchase is extremely high, their intrinsic value being so incontestably great.

Beside portraits, his general subjects were conversations, persons performing on musical instruments, patients attended by the apothecary or doctor, chemists at work, mercers' shops, and such like; and the usual valuation he set on his pictures, was estimated at the rate of a ducat an hour.

The finest portrait of this master's hand, is that which he painted for the wife of Cornelius Plaats, which is still preserved in the family, although very great sums have been offered for it. In the possession of the same gentleman was another picture of Mieris, representing a Lady fainting, and a Physician applying the remedies to relieve her. For that performance he was paid (at his usual rate of a ducat an hour) so much money as amounted to fifteen hundred florins, when the picture was finished. The Grand Duke of Tuscany wished to purchase it, and offered three thousand florins for it, but the offer was not accepted. However, that prince procured several of his pictures, and they are, at this day, an ornament to the Florentine collection. One of the most curious of them, is a Girl holding a Candle in her hand; and it is accounted inestimable.

JOHN MIERIS.

DIED 1690, AGED 30.

Of John Mieris, born at Leyden, 1660, little more is known, than the tradition that he had a talent which made it probable he would have equalled his father's excellence, though on a larger scale of art; that he was afflicted with the gravel and stone, and died of that malady at Rome. F.

WILLIAM MIERIS, called the Young MIERIS.

DIED 1747, AGED 85.

He was the son and disciple of Francis Mieris, born at Leyden, in 1662; and, during the life of his father, made a remarkable progress; but by being deprived of his director when he was only arrived at the age of nineteen, he had recourse to nature, as the most instructive guide; and by studying with diligence and judgment to imitate her, he approached near to the merit of his father.

At first he took his subjects from private life, in the manner of Francis, such as tradesmen in their shops, or a peasant selling vegetables and fruit, and sometimes a woman looking out at a window; all which he copied minutely after nature, nor did he paint a single object without his model. One of his first attempts was a picture representing a Woman feeding her Child, and another standing by, encouraging it to eat; the father sits by the fire, attentive to the actions of other children, and the chamber is neatly furnished. The whole is finished with the most exquisite art and delicacy, and that single picture established his reputation.

As Mieris had observed the compositions of Gerard Lairesse and other great historical painters with singular delight, he attempted to design subjects in that style; and began with the story of Rinaldo sleeping on the Lap of Armida, surrounded with the Loves and Graces. That work proved a new addition to the fame of this celebrated master, being sold for a very great price;

and it was so highly admired, that he was prevailed on to repeat the same subject for three other persons of distinction, though in every picture he took care to make some small alteration.

This master also painted landscapes and animals, with equal truth and neatness; and modelled in clay and wax in so sharp and accurate a manner, that he might justly be ranked among the most eminent sculptors. In the delicate finishing of his works he imitated his father, as he likewise did in the lustre, harmony, and truth of his paintings, which makes them to be almost as highly prized; but they are not equal in respect of design or of the striking effect, nor is his touch so very exquisite as that of the father. The works of the old Mieris are better composed, the figures are better grouped, and they have less confusion; yet the younger Mieris is acknowledged to be an artist of extraordinary merit, although inferior to him, who has scarcely his equal.

FRANCIS MIERIS, called the Young FRANCIS.

He was the son of William, and the grandson of the celebrated Francis Mieris; and was born at Leyden, in 1689. He learned the art of painting from his father, whose manner and style he always imitated; he chose the same subjects, and endeavoured to resemble him in his colouring and pencil. But, with all his industry, he proved far inferior to him; and most of those pictures which at the public sales are said to be of the young Mieris, and many also in private collections, ascribed to the elder Francis or William, are perhaps originally painted by this master, who was far inferior to both, or are only his copies after the works of those excellent painters, as he spent abundance of his time in copying their performances.

NICHOLAS MIGNARD, called OF AVIGNON.

DIED 1668, AGED 60.

He was born at Troyes, in 1608, and instructed in design and colouring by the best painter in that city, to whom Mignard proved himself to be much superior in a short time; and therefore, to acquire a greater degree of knowledge, and an improved taste, he studied after those antiques which were at Fontainebleau, and also after the paintings of Primaticcio and Rosso, which were preserved in that palace. But he finished his studies at Rome, where he resided for two years; being very much aided in his observations and practice by the concurrent advice of Fresnoy, and his brother Peter Mignard.

He painted a great number of portraits; but his inclination prompted him more strongly to historical compositions, and particularly to poetic subjects. He had propriety of invention, without much fire of imagination; though he compensated in some degree for that defect, by the correctness and neatness of his pictures. His colouring was agreeable, his carnations were lively, his ideas sometimes elevated, and abundance of union and harmony appeared in his works.

For several years he resided at Avignon, but was induced to leave that city, being invited to the Court of France; and at the time of his death he was Director of the Royal Academy at Paris. Some of the works of this master are in the palace of the Thuilleries.

PETER MIGNARD, called The ROMAN.

DIED 1695, AGED 85.

He was the younger brother of Nicholas Mignard, born at Troyes, in 1610, and placed as a disciple in the school of Vouet; but having an opportunity of seeing some capital paintings of the Italian masters, he quitted the school of Vouet, and went to Rome, to study after Raphael, Michael Angelo Buonaroti, and Annibal Caracci; and endeavoured to transfuse into his own compositions whatever appeared to him excellent in each of those artists, as far as his talents

would permit. He studied with his brother at Rome; and by having spent in that city twenty-two years, and also by his manner of designing so much in the taste of the Italian school, he was distinguished by the name of *The Roman*.

He was generally allowed to have a greater capacity than Nicholas, and in several respects to excel him, and had the honour to paint the portraits of Urban VIII. and Alexander VII. beside many of the nobility at Rome; and being invited to Paris by Lewis XIV. he returned through Tuscany, Modena, and Parma, and was so far distinguished by the princes of those several cities, that he painted the portraits of themselves and their illustrious families. In France his patron Lewis sat to him ten times for his portrait, and had such a respect for the talents and accomplishments of Mignard, that he ennobled him, and, after the death of Le Brun, appointed him principal painter, and director of the manufactories.

The colouring of this master was in general good; he was rich in his composition, and those paintings which are at St. Cloud, suffice to shew the extent of his abilities.

ABRAHAM MIGNON, or MINJON.

DIED 1679, AGED 40.

This delicate painter was born at Frankfort, in 1639; and became the pupil of James Murel, a flower-painter in that city, who took Mignon into his own house, and instructed him in the art, till he was seventeen years old. Murel had often observed an uncommon capacity in Mignon, and therefore he took him along with him to Holland, where he placed him as a disciple with David De Heem, whose manner he laboured to imitate, and ever afterwards adhered to it; only adding daily to his improvement, by studying nature, with a most exact and curious observation.

When we consider the paintings of Mignon, we are at a loss whether most to admire the freshness and beauty of his colouring, the truth in every part, the bloom on his objects, or the perfect resemblance of nature visible in all his performances. He always shews a beautiful choice in those flowers, fruits, and insects, of which his subjects are composed, and he groups them with uncommon elegance. His touch is exquisitely neat, though apparently easy and unlaboured.

GIOSEFFO MARIA MILANI.

This master was born in 1678, and learned design from Camillo Gabrielli, who had been a disciple of Pietro da Cortona, and became a considerable painter. When he quitted the school of Camillo, he applied himself diligently to study perspective, and made designs after the most magnificent buildings, ancient and modern, that merited his attention in Pisa and other cities of Italy. Those he applied occasionally in his own compositions, and gained great reputation by the truth and grandeur of the architecture which he introduced into his paintings.

His figures were designed in an elegant style; but he seemed to borrow too many hints from the works of Pietro da Cortona, so as to be accounted a plagiarist in that respect. His colouring was in a good taste; his disposition was esteemed judicious, his perspective remarkably fine, and he had a great deal of union and harmony.

At Pisa, in the church of St. Matthew, there is a ceiling painted by this master; the composition is noble, and has a very great effect; the disposition of the several groups is extremely good, and the architecture is excellent. But many of the figures are taken from Cortona; and the glory which is represented in the design appears rather too yellow. However, although particular parts may justly be censurable, the whole together is striking and beautiful.

FRANCESCO MILÉ, or MILLE, called FRANCISQUE.

DIED 1680, AGED 36.

He was born at Antwerp, in 1644, and was, at a very early age, placed under the direction of Laurentius Franck, with whom he studied industriously; and in a few years became equal to his master.

Milé was remarkable for having a most tenacious memory; so that whatever scene, building, ruin, or river, he observed in nature, or whatever designs of any other master engaged his attention, they became ever after so strongly impressed on his memory, that he never forgot them. But what still was more extraordinary, he could readily recollect the shape and form of any particular cloud, or those tints in the skies, and evanescent beauties, which pleased his eye and imagination, so as to represent them at any distance of time, with all the truth and force of nature.

He travelled through England, Holland, and France; and in each country, left sufficient evidence of his excellence in the art. His landscapes shew that he made Poussin his model, most of them being designed in the style of that master; and he adorned them with figures elegantly designed, and disposed judiciously. His favourite study was heroic landscape, like that of Nicolo Poussin; and whatever historical subject he represented, he took pains to adapt the scenes of his landscapes to it, with great skill and propriety. His pencil is light, his tone of colour often agreeable, and his manner exceedingly pleasing; but his pictures generally have no great effect, as they have not a proper body of light, or at least the light so managed, that they usually appear too brown, and too much of one colour.

It was a loss to the art, and to the world, that he was poisoned by some of his own profession, who envied his merit; it for some time deprived him of his reason, and soon after of his life.

MINDERHOUT.

He was born at Antwerp, about the year 1637, but followed his profession at Bruges; and was admitted into the society of painters in that city, in 1662. His subjects were sea-ports and harbours, with a great number of vessels and figures, especially the prospect of different ports in the Netherlands; but very often he painted the particular views of Antwerp and Bruges. He seems to have taken a singular delight in studying the construction of all kinds of shipping, as the drawing and design of all the vessels he painted appear to be copied from nature with great precision.

Being very industrious, he painted a great number of pictures, which in general had a good effect, though not always an equal proportion of merit; for, some of them cannot be too highly prized; whilst others are so slight, as to be very little more than sketches unfinished; and the figures, as well as the skies, are but very indifferent.

**TEODOSIO MINGOT.

BORN †

This nurseling of Becerra studied in Italy, though not, as Palomino, against chronology, pretends, under Michel Angiolo. His style of design is learned and correct, and his tone of colour agreeable. His best works, painted in society with G. de Cabrera, under the superintendence of Becerra, are in the palace del Pardo at Madrid. F.

**FRANCESCO MINZOCCHI.

LIVED 1532.—*Vasari.*

F. Minzocchi, called 'il Vecchio di S. Bernardo,' of Forlì, began with studying the works of his countryman Marco Palmeghiani, and contracted a certain exility of manner, which he corrected and invigorated under Genga and Pordenone; with a vivacity and truth of expression that seemed to present nature herself, though not always regulated by that judgment which the dignity of history, or the respect due to sacred subjects, demand. He had two sons; Pietro Paolo, named by Vasari, and Sebastiano, inferior to himself. F.

**LUIGI MIRADORO.

FLOURISHED 1639—1647.

L. Miradoro, a native of Genova, learnt, taught, and lived, at Cremona. His first studies were regulated by the works of Panfilo Nuvolone; he next formed a manner which, with an air of Caraccesque principles, combines freedom and grandeur of execution, truth of colour, and harmonious effects. He succeeded in every subject, though, perhaps, best in horrid ones, of which a striking specimen remains in the palace Borri, at Milano; it represents the various punishments inflicted on the accomplices of some conspiracy. His most praised performances are that of S. Gio. Damasceno, at S. Clemente in Cremona; and the Pietà in the Merchants' College at Piacenza. Lombardy, and especially Cremona, were the theatre of his art, and still honour his talents, though unknown to his own country, and scarcely noticed by history. F.

MICHAEL JANSEN MIREVELT.

DIED 1641, AGED 73.

He was born at Delft, in 1568, and was a disciple of Anthony Blochland. For some time he employed his time in painting historical subjects; but, finding a continual demand, and a very profitable return, for portraits, he gradually discontinued the former, and adhered to the latter.

He studied and imitated nature happily, gave a strong resemblance to his portraits, finished them highly, and designed them in a good taste. His pencil is free, his touch has abundance of neatness, and the merit of his performances had so effectually spread his reputation, that he was invited to the court of London, by King Charles I.; though, as the plague raged at that time through all parts of London and its environs, he was prevented from accepting an offer which was so much to his honour, as well as his interest. He lived entirely at Delft, and never quitted that city, except at particular times, when he went to the Hague, to paint the portraits of some of the Princes of Nassau, by whom he was exceedingly esteemed.

It may readily be conjectured, that the works of Mirevelt must have been extremely admired, when the extraordinary number of his paintings are considered; which, according to Houbraken, amounted to † five thousand; for the smallest of which he never was paid less than a hundred

† Sandrart, and after him Descamps, and the authors of the *Abrégé*, &c. affirm, that Mirevelt painted above ten thousand portraits, an incredible number for one hand to finish; but Houbraken, with much greater probability, limits the number to five thousand. Sandrart also says, he lived to be 90 years of age, though all other writers agree that he died at 73.

The author of the *Abrégé de la Vie des Peintres*, vol. 3, p. 102, fixes the birth of Mirevelt in 1588, and then says, he died in 1641, at the age of 73: which must be an oversight. For, according to those dates, he could have been only 53 in the year 1641; and supposing him to die at 73, he must have died in 1661, contrary to the testimony of all writers.

and fifty guilders, about fifteen pounds sterling; and for those of a larger size, half or whole lengths, his price was proportionably enlarged.

PETER MIREVELT.

DIED 1632, AGED 36.

He was the son of Michael Mirevelt, born at Delft, in 1696. In his manner of design, in his style of colouring, and in the delicacy of his pencil, he exactly resembled his father; and by the best judges of that time, he was esteemed to be in no degree inferior to him.

JACOB MOELART.

DIED 1727, AGED 78.

He was born at Dort, in 1649, and learned the art of painting from Nicholas Maas, with whom he continued for several years. Neither labour, nor great study, were wanting in this master, to acquire a competent knowledge in his profession; he observed nature with a great deal of care; and at length acquired the reputation of a good painter, both of history and portrait.

Houbraken mentions two historical compositions of Moelart; the one, Pharaoh and his Host drowned in the Red Sea; and the other, Moses striking the Rock; both of them having several particulars that deserve commendation.

PIETRO FRANCESCO MOLA.

DIED 1665, AGED 56.

P. F. Mola, according to some, born at Coldra, and to others, at Lugano, 1609, was at first the disciple of Cesari d'Arpino, but formed a style of his own, selected from the principles of Albani and Guercino. He never indeed arrived at the grace of the former, but he excelled him in vigour of tint, in variety of invention, in spirited and resolute execution. He had studied colour with intense application at Venice, and excelled in fresco and in oil. Of the many pictures with which he enriched the churches and palaces of Rome, that of Joseph recognised by his Brothers, on the Quirinal, is considered as the most eminent. If Mola possessed a considerable talent for history, he was a genius in landscape: his landscape every where exhibits in the most varied combination and with the most vigorous touch, the sublime scenery of the territory in which he was born. His predilection for landscape was such, that in his historic subjects it may often be doubted which is the principal, the actors or the scene; a fault which may be sometimes imputed to Tiziano himself. In many of Mola's gallery-pictures, the figures have been ascribed to Albano. He reared three disciples, *Antonio Gherardi* of *Rieti*, who after his death entered the school of Cortona, and distinguished himself more by facility than elegance of execution; *Gia. Batista Boncuore* of *Rome*, a painter, at all times of great effect, though often somewhat heavy; and *Giovanni Bonati* of *Ferrara*, called *Giovannino del Pio*, from the protection of that Cardinal, who painted three altar-pieces of consideration at Rome, but died young. F.

GIOVANNI BATTISTA MOLA.

This artist, who was brother to Francis Mola, was born in 1620, and learned the art of painting in the same school, both of them having been disciples of Albani. He proved a very good painter in history, as well as in landscape; but was far inferior to his brother, in style, dignity, taste, and colouring. Giovanni Battista, in his manner, had more resemblance to the style of his master Albani, than to that of his brother; yet his figures are rather hard and dry, and want the mellowness of the master. However, there are four of his pictures in the Palazzo Salviati, at Rome, which are universally taken for the hand of Albani.

PETER MOLYN, called CAVALIERE TEMPESTA, and also
PIETRO MULIER.

DIED 1701, AGED 64.

He was born at Haerlem, in 1637 (though in the Chronological Tables his birth is fixed in 1640), and at first imitated the manner of Francis Snyders; so that, while he continued in his own country, he painted huntings of different animals, as large as life, with singular force and success. But afterwards he changed his style, and followed the impulse of his nature, to paint tempests, storms at sea, and shipwrecks, with such circumstances as are apt to excite pity and terror; and those subjects he executed in a free, natural, and spirited manner, so as to procure himself the distinction of being called Peter Tempesta.

He travelled through Holland, to observe the works of the best Flemish artists; and then went to Rome, in order to change his religion from Calvinism to popery, as well as to obtain improvement in his profession of painting. In that city, his merit recommended him to the favour of many of the nobility, for whom he painted his usual subjects of animals and landscapes, with the utmost applause. At last he grew rich, was exceedingly caressed, and received the title of Cavalière.

Having spent several years at Rome, he determined to visit Genoa, where the reputation he had already acquired obtained for him a most honourable reception, and as much work as he could possibly execute. There he might have lived in an affluent situation, superior even to his hope, if he had not unhappily grown not only dissolute, but unpardonably vicious. He fell deeply in love with a Genoese lady, and left no art untried to debauch her; but finding all his attempts ineffectual, he proposed to marry her; although it was sufficiently known in Genoa, that he had been married at Rome for a considerable time before, and that his wife was then alive, residing in that city.

When that objection was urged by the lady and her friends, he was exceedingly mortified; and resolved to have his wife assassinated, to remove that obstruction. A person proper for the villainous purpose was soon engaged; and, to conceal the transaction as much as possible from public notice, he wrote an affectionate letter to his wife by that messenger, requesting her to accompany the bearer to Genoa. As she had a real affection for her husband, and wished to be with him, she readily obeyed his commands, and was murdered on her journey.

Yet, notwithstanding the secrecy of that scene of cruelty, the affair became suspected, and Tempesta was directly seized, imprisoned, and, after full conviction, was sentenced to be hanged. But, by the interest and application of the nobility, who regarded him highly for his extraordinary talents, the severity of the sentence was suspended, and he was retained in prison for a great length of time; nor would he probably have ever been released, had it not been effected by a very critical accident; for, when Lewis XIV. bombarded Genoa, all the prisons were set open, and Tempesta laid hold of that opportunity to escape to Placentia, after a confinement of sixteen years. From this affair he was nick-named Pietro Mulier, or de Mulieribus, by which name he was ever after known throughout all Italy.

It was observed, that the pictures which he painted in prison, where he very diligently followed his profession, were accounted more excellent in regard to their taste, composition, and colouring, than any of his preceding performances.

JOOS, or JODOCUS MOMPERT.

He was born in 1580; but authors are silent in regard to the place of Mompert's nativity: nor do any of them mention the master by whom he was instructed in the art of painting; but his works are sufficiently known in many parts of Europe. He studied after nature, and became a considerable painter of landscape; his pictures shew a great freedom of pencil, and his grounds are frequently well broken; but there is a certain stiffness in his compositions, which cannot be pleasing to a judicious eye, though in several other respects he is justly commendable; and such of his works as are carefully finished, have many admirers.

The figures in his landscapes were frequently inserted by Brueghel, as also by Teniers, who often retouched those landscapes, and by that means added to their value considerably.

**DOMENICO MONA.

BORN 1550, † 1602.

Domen. Mona, or Monna, or Monio, of Ferrara, after having tried the varied professions of monk, priest, physician and lawyer, discovered at last that he was born for that of painter; nor did he want fire of fancy, erudition, promptness of hand, or instruction, to succeed, had they been supported by judgment, taste and diligence. He was the pupil of Bastaruolo. The extreme inequality of his works subjected him often to suspicions of insanity, which saved him, perhaps, from the consequences of a homicide. The Burial of Christ, in the capitular sacristy of the duomo at Ferrara, and two large pictures of the Conversion and the Martyrdom of S. Paul, in the parsonage of that church, are considered as the most vigorous of his works. F.

P. MONAMY.

DIED 1749.

This artist, who was a good painter of sea-pieces, was born in Jersey, and certainly, from his circumstances or the views of his family, had little reason to expect the fame he afterwards acquired, having received his first rudiments of drawing from a sign and house-painter on London-bridge. But when nature gives real talents, they break forth in the homeliest school. The shallow waves, that rolled under his window, taught young Monamy what his master could not teach him, and fitted him to imitate the turbulence of the ocean. In Painter-stainers' Hall is a large piece by him, painted in 1726.

MONNICKS, or MONNIX.

DIED 1586, AGED 80.

According to the testimony of some writers, this painter was born at the Hague; but others affirm, that he was born at Bois-le-duc, in 1506, and learned the principles of his art in his own country; but having made a tolerable progress in design and colouring, he travelled through Italy, to study the works of the most eminent artists, and at last settled himself at Rome. There he refined his taste of composition and design, and gradually divested himself of the greatest part of his Flemish ideas and style. He particularly attended to perspective, and acquired a great degree of elegance in that branch; but he likewise studied incessantly after nature, till he distinguished himself in that city as an artist of very great merit.

The Pope having accidentally seen some of the works of Monnicks, was so exceedingly pleased with them, that he took him into his service with an honourable appointment, and retained him

as his painter for thirteen years. At Rome, and through all Italy, his pictures were universally esteemed, not only for their being well executed, but because they represented the principal palaces, squares, churches, monuments of antiquity, and grand edifices of modern architecture, which he copied exactly, and, in the areas before them, introduced figures employed in different occupations and amusements.

FRANCESCO MONSIGNORI.

DIED 1519, AGED 64.

Fr. Monsignori, born at Verona, 1455, was the scholar of Andrea Mantegna at Mantua, where he established himself under the patronage of Marchese Francesco. Though he did not in design equal the purity of his master, he approaches nearer to the modern style: his outline is fuller, his drapery broader, he is fleshier and softer. Animals he is said to have copied to a degree of illusion. He was excellent in perspective, of which some specimens still exist in the refectory of the Franciscans at Mantua. His brother Girolamo, a Dominican, was a painter of merit, and his copy of the Last Supper of Leonardo da Vinci, in the great library of S. Benedetto, is perhaps the best that remains.

DEODATE DEL MONT.

DIED 1634, AGED 53.

He was born at St. Tron, in 1581, of a noble family, and educated in a manner suitable to his rank; having, from his infancy, been instructed in every branch of polite literature, in astronomy, geometry, natural philosophy, and different languages. He became the disciple of Rubens; he lived with him for some time in the closest connection of friendship, and travelled along with him to Italy; till, by the advantage he derived from so accomplished a companion and director, and also by his own studious application, he proved an extraordinary artist.

Rubens gave him a most honourable testimonial under his own hand, expressing how high an opinion he had of the abilities of his pupil, which introduced him to the favour of Duke Albert and the Infanta Isabella, and they readily received him into their service, appointing him their principal painter and architect. His style of composition was elevated and grand, his design was correct, and in his colour and pencil he resembled his master.

In the church of Notre Dame, at Antwerp, is a Transfiguration, excellently designed and coloured; and in the church of the Jesuits, in the same city, a representation of Christ bearing his Cross: both are by the hand of Del Mont, and are accounted capital performances.

IL MONTAGNA.—See VAN PLATTEN.

PIETRO MONTANINI, called PETRUCCIO PERUGINO.

DIED 1689, AGED 70.

He was born at Perugia, in 1619, and at first was instructed by his uncle Pietro Barsotti; but was afterwards placed as a disciple with Ciro Ferri. Yet he did not long adhere to the manner of either of those masters, choosing preferably to study under Salvator Rosa; and he imitated the style of that celebrated painter with great success.

The taste of his landscapes was generally admired; the rocks, situations, torrents, and abrupt precipices, were designed with spirit, and in a grand style; his figures recommended themselves to the eye by a very uncommon correctness, propriety, and elegance; and the whole of his composition appeared to be greatly in the manner of Salvator.

**FRANCESCO MONTEMEZZANO.

BORN †ABOUT 1600.

This Veronese scholar of Paolo Cagliari was, if colour be excepted, one of his most successful imitators. His conceptions, arrangements, physiognomies, draperies, were those of Paolo. His best works are two pictures of the Ascension of the Virgin, in the churches of S. Maria Nuova and S. Roc, and the Annunziata in S. Francesco della Vigna, at Venice. F.

ANDREA MONTICELLI.

DIED 1716, AGED 76.

He was born at Bologna, in 1640, and was a disciple of Agostino Metelli. Of those subjects which suited his fancy, he was esteemed a good painter; working with equal expertness in oil and in distemper. He painted fruit, vases, carpets, flowers, landscapes, perspective, and scenery; and executed that variety of subjects with a free pencil, and very natural colouring.

MICHAEL ANGELO MONTICELLI.

He was born at Bologna, in the year 1678, and learned the principles of his art from Domenico Maria Viani, a Bolognese painter, of good reputation. The favourite subjects of this master were battles and landscapes, which he finished with great mellowness of colour, and a light free touch, usually filling his designs with a number of figures, well designed, and excellently disposed.

KAREL DE MOOR.

DIED 1738, AGED 82.

He was born at Leyden, in 1656, and at first was a disciple of Gerard Douw, with whom he continued for a considerable time; but he placed himself afterwards with Abraham Vanden Tempel. The death of that master disconcerted Moor, and compelled him to return to Leyden from Amsterdam, where he studied awhile with Francis Mieris, and at last went to Dort, to practise with Godfrey Schalcken. At the time when he went to the latter master, he was superior to him as a designer; but he coveted to learn Schalcken's manner of handling. As soon as Moor began to follow his profession, the public in a short time did justice to his extraordinary merit; and he took the most effectual method to establish his reputation, by working with a much stronger desire to acquire fame, than to increase his fortune.

He painted portraits in a beautiful style, in some of them imitating the taste, the dignity, the force, and the delicacy of Vandyck; and in others, he shewed the striking effect and spirit of Rembrandt. In his female figures, the carnations were tender and soft; and in his historical compositions, the airs of his heads had variety and grace. His draperies are well chosen, elegantly disposed in very natural folds, and appear light, flowing, and unconstrained. His pictures are always neatly and highly finished; he designed them excellently, and grouped the figures of his subjects with great skill. His works were universally admired, and some of the most illustrious princes of Europe seemed solicitous to employ his pencil. The Grand Duke of Tuscany desired to have the portrait of De Moor, painted by himself, to be placed in the Florentine gallery; and, on the receipt of it, that Prince sent him, in return, a chain of gold, and a large medal of the same metal.

The Imperial Ambassador Count Sinzendorf, by order of his master, engaged him to paint the portraits of Prince Eugene, and the Duke of Marlborough, on horseback; and in that performance, the dignity and expression of the figures, and also the attitudes of the horses, appeared

so masterly, that it was beheld with admiration, and occasioned many commendatory poems, in elegant Latin verse, to be published to the honour of the artist; and the Emperor, on seeing that picture, created De Moor a knight of the empire.

****JACOB MOORE.**

DIED 1795.

A native of Edinburgh, who painted landscape. He went to Rome about 1773, where he practised till he acquired considerable reputation.

Great praise has been bestowed upon his works; but they were very much over-rated, when rashly compared to the productions of Claude. He was employed by the Prince Borghese to conduct the alterations which were made in the gardens of his villa near the Porta Pinciana, executed in imitation of the modern style of gardening now practised in England: these alterations were highly approved of by the prince, who liberally remunerated the artist.—*Edwards.*

To this account I can only add, that Moore, before he went to Rome, had been trained to painting by Alexander Runciman, at Edinburgh. F.

JOHN MOORTEL.

DIED 1719, AGED 69.

He was born at Leyden, in 1650, and painted those particular subjects in which he delighted, in a very exquisite manner. Every kind of fruit and flower he studied carefully after nature, and they appeared from his pencil so fresh, so round, so blooming, and so relieved, that every object seemed to be real nature. Yet, notwithstanding his merit in the delicacy of his touch, and the clearness of his colouring, he did not arrive at such a degree of general excellence, as to equal Mignon in fruit, or Van Huysum in flowers.

GIOVANNI MARIA MORANDA.

† DIED 1715, AGED 90.

This master was born at Florence, in 1625, and had for his first instructor in the art of painting, Sigismund Coccapani; but he quitted that painter, to enter himself as a disciple in the academy of Antonio Biliverti. From him he travelled to Rome, and distinguished himself to such a degree, that he was invited to the court of Vienna by the Emperor Leopold I. where he painted the portrait of that monarch, so like, so lively, and with such a natural relief, that all the Imperial family sat to him; and his reputation was so universally established, that most of the princes of Germany solicited to be painted by his hand.

He possessed the most excellent parts of his art in a very high degree; correctness of design; elegance and nature in his figures; whether historical or portraits; a fine taste in his composition; and a beautiful tone of colour.

MORAZZONE.—See MAZUCHELLI.

ANTONIO MORE.

DIED 1575, AGED 56.

Antony More, born at Utrecht, 1519, was the disciple of John Schoreel. The Cardinal

† The author of the *Museum Florentinum* says, he died in 1717, at 95 years of age; but there is a small error in his computation: for being born in 1625, and supposing him to have died in 1717, he could only have been 92, and not 95. Other writers fix his birth in 1625, and his death in 1715, at the age of 90, which appears most probable.

Granvelles made him enter the service of the Emperor Charles V. who sent him to Portugal, from whence he went to England, and from thence to Spain, caressed, rewarded, ennobled, and pensioned. The mutual familiarity between him and Philip II. might indeed have been fatal to him: the king had tapped him on the shoulder, he rubbed some carmine on the king's hand; and though Philip took it as a retort courteous, with a smile, it was hinted to More, that the Holy Tribunal would consider it as a sacrilege: and he fled, to save his life, to Flanders, where he entered the service of the Duke of Alva.

Though portrait was the branch in which More chiefly excelled, he was not without talent for history. He had something of the Italian style in his design, and his colour was Tizianesque. F.

N. MORELL.

This painter is supposed to have been born at Antwerp, about the year 1664, and to have been a disciple of Verendaal, an excellent painter of fruit and flowers; from whom he learned the art of imitating nature beautifully, and he always painted in the manner of his master. When he had sufficiently established his reputation at Antwerp, he removed to Brussels, where the court at that time resided; and he soon became known to those of the highest rank, so as to have employment from every quarter. He lived to a very advanced age, yet the precise year of his death is not mentioned; and after he quitted Antwerp, he spent the remainder of his life at Brussels, extremely respected and esteemed.

This master composed his subjects well, and in his pictures appeared a great deal of harmony: his manner is broad, and shews the freedom of his hand, and facility of execution; his touch is full of spirit, his colouring true nature, and suitable to the subject he represents. In some respects he was rather superior to his master, particularly in the foliage of his plants, and in some of his flowers; and his works are of such a kind, as to be likely always to give pleasure.

Two very capital flower-pieces of this master are painted on the folding-doors of the cabinet where the ancient and valuable tapestries belonging to the church of the Abbey of St. Peter, at Ghent, are preserved. They are composed in a great style, and exceedingly well executed.

PAUL MOREELZE.

DIED 1638, AGED 67.

He was born at Utrecht, in 1571, and was a disciple of Michael Mirevelt, whom he imitated with great success in portrait-painting; but, as he was also desirous of being qualified to paint history, he went to Rome as soon as he left the school of Mirevelt, and there improved himself considerably in his style and taste, by studying design, and sketching the compositions of eminent artists; though he afterwards found so much employment in the portrait style, that very little leisure was allowed him, either to study or to practise history.

By observing the magnificent buildings at Rome, and other cities of Italy, as also by applying himself to the study of perspective, he became a good painter of architecture; and the gate of St. Catherine, at Utrecht, was erected from one of the designs of Moreelze.

IL MORETTO.—See BONVICINO.

**GEORGE MORLAND.

BORN 1764, † 1804.

George was the son of Henry Robert Morland, an obscure painter, from whom he received his first instructions, but very soon surpassed his master. His early productions were landscapes, and he painted one or two small conversation-pieces; but his favourite subjects were animals, chiefly of the domestic kind—horses, dogs, pigs, and other cattle, which he painted in a very masterly manner. At the Exhibition of the Royal Academy, in 1791, he produced a picture representing the Inside of a Stable, with horses and draymen, &c. larger than a half-length canvas; an excellent performance, and perhaps his masterpiece.

Though not equal to the best Flemings or Dutch in brilliancy and finish, Morland possessed a complete power over every implement of his art; and with an eye for the whole and the breadth of his subject, a co-ordinate discrimination of its parts. He observed and executed with equal rapidity, and without imagination rendered what was before him interesting, by seizing its essential character and picturesque arrangement.

Edwards observes, that 'his low and vulgar propensities led him into society little calculated to improve either his mind or manners; that he readily stooped to an intimacy with coachmen, postchaise-drivers, and stable-boys, indeed with any associates with whom he could gratify the despicable ambition of being at the head of his company.' But it is surely one of the favourite paradoxes of the age, to wonder at the association of a man's favourite objects of amusement, with his favourite objects of study. It would be a disgusting idea, were it a possible one, to suppose, that the man who, with congenial satisfaction, spends the day in penciling, to a degree of deception, a sow amid her litter, could long for the recreation of elegant society in the evening; or can it be wondered at, if he, who chooses his subjects among the patrons of a pot-house or gin-shop, the inhabitants of a stable or a hovel, and the usual victims and furniture of a prison, should court the first, frequent the next, or paint and perhaps rot in a jail? F.

IL MORO.—See FRANCESCO TORBIDO.

GIOVANNI BATTISTA MORONI, called MORONE.

DIED 1578, AGED 50.

He was born in 1523, and instructed by Alessandro Buonvincino, who took unusual care to form his taste of design and colouring, by directing him to copy the works of the most celebrated painters; in which practice he spent several years, with great industry. When he had sufficiently established himself in the knowledge of his art, he composed historical subjects with good success; but he afterwards applied himself entirely to the painting of portraits, as in that style of painting he had no trouble but to imitate nature as it offered itself to the eye, and in a much less degree engaged the imagination and invention, than history. In that branch of painting, however, he arrived at such perfection, that even Titian allowed the portraits of Moroni to be the nearest in merit to those of his own hand.

FRANCESCO MORONI.

DIED 1529, AGED 55.

This painter was born at Verona, in 1474, and was the son of Domenico Moroni, a Veronese painter, very famous in his time for working equally well in fresco and in oil. Francesco inhe-

rited the taste of design, and the science, of his father; but he proved far superior to him in the grace of his figures, and in the union and harmony of his colouring.

He spent the greatest part of his life at Rome, and died in that city, where many of his best performances are still preserved, in the churches and convents, of which they are accounted a principal ornament.

JOHN HAMILTON MORTIMER.

DIED 1779, AGED 38.

Mortimer was born at East-bourne, in the county of Sussex. He learned to paint under Hudson, and to draw at the Duke of Richmond's gallery. He painted at a very early period a large picture of the Conversion of the Britons by St. Paul, which is now placed over the altar at the church of Chipping-Wycombe. He lived partly in London, partly at Aylesbury, in Bucks, employed in painting or etching his designs, but died in the vigour of life.

In the prolix account of Mortimer as an artist and a man, inserted in the Supplement to the former edition of this work, it is said that 'His knowledge of anatomy was such, that at any time, to amuse his friends, he would draw with a common pen and ink, and with the most critical exactness, the human skeleton in any attitude; and afterwards, with a different-coloured ink, clothe it with muscles; and that every object in nature impressed itself so strongly on his imagination, that he never used nor had occasion for an archetype, and that he rivalled nature in every department of imitation from his imagination only.' The same writer further adds, that 'he formed himself on the antique, and that by a judicious union of its ideal with his observations on living nature, he gave such nobleness, truth, and inexhaustible vivacity, to the countenances of his figures, that in all his numerous paintings and drawings there never appeared two that were not different.'

If this strain of assertions would be scarcely allowable were it applied to the powers of Raphael, or Michelangiolo himself, it must provoke our merriment or indignation, to find it lavished on capacities far inferior to those of Pietro Testa or Salvator Rosa. It is difficult to say what He would have excelled in at a more advanced period, who was unrivalled in nothing at the 'meridian of his powers.' The style of Mortimer's design was neither ideal, nor that of genial nature, though he was not deficient in anatomical knowledge, and had studied, or at least copied, the antique. On his colour no encomiast of his ever chose to dwell long; and if it be allowed something of a negative character, it is surely as much as it can pretend to. The versatility which he possessed is seldom a companion of genius, nor will it screen him from the imputation of manner. He grouped rather than composed; and from any claim to expression, the heads which he etched on a considerable scale, of some of Shakspeare's most celebrated characters, must exclude him whilst they last. Mortimer was the Hayman 'riformato' of his day. F.

MORTO DA FELTRO.

DIED 1513, AGED 45.

He was born at Florence, in 1468, and in that city learned the first principles of the art of painting; but he went to Rome when he was very young, and applied himself with singular diligence to search out every thing that was curious among the antiquities which were scattered through every part of that city, and the adjacent villages.

His particular genius directed him to paint in the grotesque * style; and for that purpose he

* The term *grotesque*, which is now so familiar among all the lovers of the art of painting, was introduced by the Italians, and by them appropriated to that peculiar manner of composition and invention observed in the

explored all the antique works of that kind, in the vestiges of baths, monuments, temples, grottoes, sepulchres; and so effectually studied the elegance of taste in the different ornaments, that he became exceedingly eminent in that manner of designing, being also the first of the modern artists who painted in that style. Nor can there be a more sufficient testimony of his abilities, than to say, that he was employed by Giorgione to paint the ornaments of his most grand compositions.

MOSES, called LITTLE MOSES.

DIED 1650.

This master is, by some authors, supposed to have been a disciple of Poelenburg, from the similarity of their style, as well in regard to design, as in his colouring and pencil. His subjects were landscapes, in which he introduced historical figures, representing incidents, or memorable stories, from the Roman, Greek, or fabulous writers.

JOHN MOSTAERT.

DIED 1555, AGED 56.

He was born at Haerlem, in 1499, of an honourable family, and was instructed in the art of painting by Jacques de Haerlem. His personal accomplishments, and the politeness of his address, added to his distinguished merit in his profession, procured the esteem of those who were in the highest stations; and particularly recommended him to the favour of Margaret, sister to Philip I. king of Spain, in whose service he was retained for eighteen years. He painted many portraits of the nobility, which were much applauded; and also painted landscapes in a very neat manner, with a number of small figures which were well designed; all his works having a great deal of spirit and judgment.

A Nativity, by this master, is preserved in the church of the Jacobins at Haerlem, which is highly commended; and in the same city is a Banquet of the Gods, in the possession of a person of rank, which is described as a grand composition, full of good expression, and, on the whole, extremely beautiful.

RAPHAELLO MOTTA, called RAFFAELINO.

DIED 1580, AGED 28.

Raphael Motta, of Reggio, the pupil of Lelio di Novellara, formed a master-style in Rome, which, if we except a deeper knowledge of design, possessed every requisite excellence; spirit, disposition, mellowness, relief, grace, qualities uncommon in that age. Sometimes, though seldom, his oil-pictures occur in galleries. His best works are frescoes of small figures, like the two charming ones of Hercules in the ducal hall at Florence, and the two Gospel stories in the Loggia adjoining to that of Raffael d'Urbino. He painted at Caparola, in competition with Zuccari and Vecchi; and such is the difference, that his figures, as Baglioni expresses it, seem alive, theirs only painted. He died in the bloom of life, greatly regretted, and left no pupil worthy of himself, though he was considered at the head of a school at Rome, and his works

antique ornamental paintings, which were discovered in the subterraneous chambers at Rome, Puteoli, Cuma, or Bajæ; which had been decorated in the times of the ancient Romans. And, as the Italians apply the word *grotta* to express every kind of cavern, cave, or grot, all the more modern paintings, which were in imitation of the antique designs discovered in those chambers, which for ages had been concealed under rubbish and ruins, were called by them *grottesche*, and from thence *grottesque*, or *grotesque*; implying a style of painting in which the imagination, fancy, and invention, are principally exerted, without any strict adherence to nature or truth.

were studied by the youth of the academy. His manner in fresco was imitated by one *Paris Nogari*, a Roman, and by *G. Batista della Marca*, or *Lombardelli*, a young man who rendered a surprising talent ineffectual by want of application; his pictures are at Perugia and Monteanovo, his country. None, however, approached the real style of Raffaellino so near as *Giambattista Pozzo*, of Milan, who likewise died young: the Choir of Angels, which he painted in a chapel of the Gesù, prove that, in ideal beauty, he was the Guido of that time. F.

FREDERICK MOUCHERON, called the Old.

DIED 1686, AGED 53.

He was born at Embden, in 1653, and was a disciple of John Asselyn, called *Krabatje*. When he was twenty-two years old, he went to Paris to follow his profession; and there he had the good fortune to recommend himself to the best judges of the art, by the beauty of his landscapes.

Every scene, and every object, he painted after nature, whenever he observed what suited his taste, or pleased his imagination; but his choice is not equally happy. He was careful to sketch the trees, plants, buildings, and sometimes the entire prospects, of romantic dwellings, almost buried in groves, or surrounded with picturesque plantations; and, by that means, he was enabled to give a great air of truth to his compositions.

His fore-grounds are generally clear and well finished; but his distances are frequently too misty. His trees are loosely and tenderly handled; and wherever he introduces water with the reflection of bodies in it, it is transparent. His situations are natural and pleasing, the buildings are usually well adapted to the scenes, and his distances have a good keeping. His touch is free and light, and his colouring is good, except that, in some of his landscapes, he is often too yellow, or too green; and, either by time, or using some undurable colours, many of his pictures have acquired too dark a tint, which lessens their effect and their value.

From Paris he went to settle at Amsterdam, and, during his continuance in that city, the figures in his landscapes were painted by Adrian Vander Velde; as, during his residence in France, they were inserted by Theodore Helmbreker.

ISAAC MOUCHERON, called the Young.

DIED 1744, AGED 74.

He was the son and disciple of Frederick Moucheron, born at Amsterdam, in 1670. At the age of twenty-four he travelled to Rome, made designs after every beautiful scene around that city, and, with a multitude of choice designs, returned to Amsterdam, where he executed them in grand halls, salons, and the apartments of noble edifices; always having his landscapes enriched with figures and animals, though frequently those figures were painted by Verkolie and De Wit. In his style, taste, and execution, he very far surpassed his father; as besides, he was a perfect master of architecture and perspective.

The leaves of his trees are touched with great ease and spirit, and their branches are elegantly interwoven. His pictures generally are filled, in an ample manner, with objects of every kind, and the eye is furnished with an agreeable variety of buildings, hills, rivers, and plants, all exactly copied from nature. His colouring appears extremely natural, and, along with its freshness, hath abundance of harmony and union. His paintings are exceedingly prized in Holland, and very much esteemed in all parts of Europe.

**PEDRO DE MOYA.

BORN 1610, † 1666.

Pedro de Moya, of Granada, frequented for some time the school of Castillo, but eager to see other styles, enlisted in a company of soldiers bound for Flanders, and employed his hours of liberty in visiting churches, and copying whatever struck his fancy. A picture of Vandyk determined his choice of imitation: he left the service, and passed over to England to become his pupil; but he had scarcely been six months in that school when the master died, a loss which determined Pedro to return to Sevilla, where he introduced his new style with considerable applause; his best works, however, are at Granada, his ultimate place of residence. F.

HERNANDEZ EL MUDO.—See NAVARETE.

PELLEGRINO MUNARI, called PELLEGRINO DA MODENA.

DIED 1523—38.

P. Munari, or Aretusi, chiefly known by the name of Pellegrino da Modena, received his first instructions in his native place, and must have made a considerable progress in the art before he passed to the school of Raphael, if we may judge from a well-preserved picture of his in the church of S. Giovanni, painted at so early a period as 1509. His progress however under Raphael was such, that from a pupil he soon became his assistant in the Loggie of the Vatican, where he executed several subjects from the histories of Jacob and Solomon. Of all the scholars of Raphael he resembles him perhaps the most in the air of the heads and grace of attitude. The pictures which he painted for S. Giacomo degli Spagnuoli, and other churches of Rome, have been retouched, but what remains of him at Modena, after his return from Rome, breathes the genuine spirit of his master. F.

**DON SEBASTIAN MUNNOZ.

BORN 1654, † 1690.

Munnoz, born at Navalcarnero, improved the rudiments acquired under Coello in the school of Carlo Maratta; and, on his return to Spain, painted in society with his first master at Saragossa: was afterwards employed at Madrid, and in 1688 named painter to the king. He died of a fall from a scaffold. The works of Munnoz have the Italian air of that day; composition is sacrificed to grouping; and expression with propriety of character and dignity of form, to effect and glare of colour. It may be doubted whether a longer life would have reclaimed him from a manner which had insured success. F.

FRANCESCO DE MURA, called FRANCESCHIELLO.

LIVED IN 1743.

F. de Mura was the pupil of Solimene, and none approached him nearer. He was a native of Naples, and contributed much to its decoration in public and private works. His celebrity, however, was perhaps chiefly established by his various frescoes in the royal palace of Turin: he chose for his subjects the Olympic Games, and the achievements of Achilles. F.

EMANUEL MURANT.

* DIED 1700, AGED 78.

He was born at Amsterdam, in 1622, and was a disciple of Philip Wouwermans, from whom he acquired that warmth and brilliancy of colouring, and that exquisite pencil, which have rendered him deservedly eminent. His subjects were views in Holland, villages, towns, cities, ruins of houses, and decayed castles; all of them exactly sketched after nature, and so astonishingly neat in the finishing, that every minute part of a building was perfectly discernible, and even every particular stone, or brick, might be counted by the assistance of a convex glass.

His patience and application can scarce be imagined, being in that respect equal to the celebrated Vander Heyden. But his inexpressible neatness in finishing every object demanded so much time, that it was impossible for him to paint many pictures; and on that account they are exceedingly scarce, and sold for such prices, as must place them out of the reach of any purchasers, except those who possess large fortunes.

BARTHOLOMÉ ESTEBAN MURILLO.

DIED 1685, AGED 72.

He was born at Pilas, near Seville, in 1613; and as he shewed a very early inclination to painting, he was instructed by his uncle John del Castillo, an artist of some note, whose subjects were fairs and markets; in which style Murillo painted several pictures, while he continued with that master. But his principal knowledge in the art was derived from Velasquez, who directed his studies, and frequently retouched his designs.

Many writers assert that he studied at Rome, and improved himself excessively in that city; and yet Velasco, a Spanish author, affirms that he never was in Italy, but arrived at the excellence he possessed, by copying the works of Titian, Rubens, and Vandyck, which were at Madrid, and the Escorial; and also by studying after the antique statues, which are in the royal collections. However, he became an excellent painter, and was employed by the King of Spain to paint several historical pictures, which raised his reputation through every province of his own country. Those paintings being afterwards sent to Rome, as a present to the Pope, the Italians were so much pleased with his performances, that they called him a second Paul Veronese. In Spain he designed and finished several grand altar-pieces, for the churches and convents at Madrid, Seville, Cordova, Cadiz, and Granada; and some of his compositions are in the churches of Flanders. But notwithstanding his genius, taste, and abilities, qualified him to execute subjects of history with general applause, yet his favourite subjects were beggar-boys, as large as life, in different actions and amusements; which he usually designed after nature, and gave them a strong and good expression. His original pictures of those subjects have true merit, and are much esteemed, many of them being admitted into the most capital collections of the English nobility; but of those there are abundance of copies, which, to the dishonour of the artist, are sold as originals to injudicious purchasers.

Murillo was also excellent for painting portraits and landscapes; he had an exquisite pencil; his colouring is mellow, and produces a surprising effect, by the clearness of his tints, skilfully opposed by proper shadows; his carnations are excellent, and there is a striking character of truth and nature in all his paintings. In every part relative to colouring he seems perfect, but

* In the Chronological Tables it is asserted, that he died in 1670, at the age of only 48, contrary to the testimony of other writers, who say he died in the year 1700, aged 78.

not quite correct; and if his choice had been better, and his taste and knowledge of the antique had been more extensive, his works might have been ranked with those of the most eminent professors of the art. Yet his pictures are justly in great esteem through all Europe, and bring very large prices.

Some of the finest paintings of Murillo are in the convent of St. Francis, at Seville. The subject of one of them is, Moses striking the Rock; and another is, Christ miraculously feeding the Five Thousand; in which there are a great number of figures, well disposed, and beautifully coloured. But the picture which Murillo preferred to all his other works, is that of St. Thomas distributing Alms to the Poor, the aged, and the infirm.

THOMAS MURRAY.

DIED 1724, AGED 58.

He was born in Scotland, about the year 1666; but went to London, to place himself as a disciple with Riley, state painter to King Charles II. and successor to Sir Peter Lely. He studied nature carefully, and in his colouring and style imitated his master.

He painted portraits with great success and credit; and was employed by the royal family, as also by many of the nobility who attended the court at London. From those he received particular marks of respect and esteem, and by their protection and favour was enabled to acquire a considerable fortune.

The portrait of Murray, painted by himself, is honoured with a place in the gallery of painters at Florence.

MICHAEL VAN MUSSCHER.

DIED 1705, AGED 60.

He was born at Rotterdam, in 1645, and was instructed by Martin Zaagmoolen, an indifferent painter; but in a short time he quitted that school, and became a disciple of Abraham Vanden Tempel, where he studied with remarkable application, and afterwards successively resorted to the schools of Ostade and Metzu.

From every master he acquired something; from one, an exceeding good manner of colouring; from another, neatness of pencil; and from others, the beauty of high finishing; so that some of his pictures are worthy of being placed in competition with Metzu, or Jan Steen. In Amsterdam, where he spent the greatest part of his life, there are a great number of excellent portraits of his hand; but the most capital of all his performances in that style, is his own family-piece, representing himself, his wife, and his children, which was sold for above a thousand florins.

As every master under whom he studied painted subjects of conversations in the manner of Bamboccio, taken from characters in low life, Musscher also painted several compositions of that kind, which sufficiently evidenced the greatness of his abilities; and his work was so eagerly coveted, that he found it impossible to finish the pictures which were bespoke. In general, he was not very correct, nor was the disposition of his figures extraordinary; yet in some degree he compensated for those defects, by the brightness and beauty of his colouring, by the truth in his imitations of nature, and by the flattering resemblance in his portraits, which perhaps might have been one great cause of his constant employment.

GIROLAMO MUTIANO.

DIED 1590, AGED 62.

He was born at Aquafredda, in the territory of Brescia, in 1528, where he was taught the principles of design and colouring by Girolamo Romanino; but having afterwards travelled to Rome, to improve himself in the knowledge and taste of design, he studied the works of Michael Angelo Buonaroti and Titian, he worked for some time with Taddeo Zuccherò, and became a very distinguished master.

His manner of design is great; his colouring extremely good, in fresco as well as in oil; and the heads of his figures have an elegant and fine expression. He studied nature with care and judgment; he frequently painted landscapes and portraits in a noble style; and very often adorned his historical subjects with landscapes which are always excellently understood, and as happily introduced. It was observed, as a remarkable singularity in Mutiano, that the touchings of his trees were somewhat in the Flemish manner, a circumstance rarely known or practised in the Roman school.

At Rheims there is a celebrated picture of Mutiano's composition, in a grand style, and figures as large as life. It is painted in distemper, on canvass; the subject is, Christ washing the Feet of his Disciples; it is worthy of any master, and is universally admired, as well for the design, as for the correctness and handling. In the church of St. Peter, at Rome, are four pictures, representing St. Anthony, St. Paul the Hermit, St. Basil, and St. Jerom; and in the church of San Martino dei Monti, is a picture of St. Albert, in which Mutiano introduced a charming landscape.

This master is likewise memorable for being the first projector of the academy of painting at Rome, which was founded by the Pope, Gregory XIII. through the solicitation of Mutiano.

HERMAN VANDER MYN.

DIED 1741, AGED 57.

This painter was born at Amsterdam, in 1684, and was a disciple of Ernest Stuken, a good painter of fruit and flowers; but when he had for some time studied under that master, and at last surpassed him, he would not confine his talents to those low subjects, but grew ambitious of appearing in a much higher character, as a painter of history and portrait. In each of those branches he practised for some years, with great application; and then he astonished all the artists and connoisseurs at the Hague, with a picture of Danaë, of his own painting, which was designed in a fine taste, was extremely well coloured, and had great elegance of expression. But, as he fixed a most immoderate price on that performance, it remained unsold for two or three years, although it had been exceedingly admired.

He also painted the history of Amnon and Tamar, in a very noble style, as well for composition as expression; and other subjects of sacred and profane history, with equal beauty and delicacy. The most capital performance of Vander Myn, is the Denial of St. Peter, but unluckily it was much injured by an accident.

In pursuit of encouragement he went to London, and he there painted, amongst several others, a picture at whole length of the Duke and Duchess of Chandos, for which he demanded, and was paid, five hundred guineas. It was considered as a fine composition; the design represented a painter's chamber, in which the duchess appeared sitting before an easel, employed in painting the portrait of the duke; the whole being intended as a compliment to her known taste in drawing and painting.

His vanity was excessive; he was extremely covetous; and yet, when he found himself in affluence, he was profuse and prodigal; and although he got more money than any artist of his time, he died poor and wretched. He was not without merit in history, and his fruits and flowers were in much esteem; but his greatest excellence consisted in painting portraits, which were agreeably coloured, and had great force, without his appearing a mannerist, as he always adapted his tints exactly to the different complexions of his models. His draperies are natural, and well disposed in the folds; in those he was frequently assisted by other artists, but he always retouched them with great care.

ARNOLD MYTENS.

DIED 1602, AGED 61.

He was born at Brussels, in 1541, where he learned the rudiments of his art; but he travelled to Italy for improvement, and visited Rome, Venice, and Naples, applying himself with so much diligence, that he was engaged for several grand works in each of those cities, and lived in high esteem.

His style was entirely in the taste of the Roman school, with figures usually as large as life, and sometimes of a larger proportion. At Naples he painted an altar-piece, representing the four Evangelists, and another of the Virgin crushing the Head of the Serpent, which were admired (even by the Italians) for the design as well as the colouring. In Abruzzo, and at Aguila, he finished several grand compositions, and died at Rome in 1602.

DANIEL MYTENS.

DIED 1688, AGED 52.

He was born at the Hague, in 1636, and went to Rome when he was very young, where he studied under William Doudyns, and under Van Schuur. As soon as he quitted those masters, he employed himself in designing after the antiques, in copying the most celebrated paintings of the best artists, and adding considerably to his improvement by the instructions of Carlo Maratta and Carlo Loti.

Had the morals of this painter been as good as his capacity, he certainly would have made a great figure in his profession; but his attention was too much engrossed by the love of pleasure, luxury, excess, and extravagance. He had a lively imagination, his composition was good, his colouring very agreeable, and he designed with great ease and readiness. But it ought to be observed, that all those eminent qualities appeared only in such of his works as were painted while he resided in Rome, and within the compass of some few years after his return to the Hague; for afterwards, by negligence, dissipation, and intemperance, his works became much less estimable in his latter time.

He sketched a very noble design for a ceiling of the Painters' Hall at the Hague, which gained him extraordinary credit. The work was begun, but unfortunately he left it for some years unfinished; and it would have contributed much more to his reputation if he had never attempted to finish it, as he rather injured than improved it.

— MYTENS.

This artist was principal painter to King Charles I. before the arrival of Vandyck in England; but afterwards he exerted himself to imitate Vandyck, and proved so successful, that several of the pictures of Mytens have been taken for the work of that more famous master. Some portraits of the Princes of Brunswick, at full length, by this artist, are at Hampton-Court; and a

portrait of Hudson the dwarf, holding a dog in a string, is at St. James's; the landscape part being freely touched, and warmly coloured.

When Vandyck came to the court of London, Mytens modestly wished to retire; but the king obligingly continued him in his service for some few years, and he then returned to his native country.

JOHN MYTENS.

BORN IN 1612.

The native city of this painter was Brussels, where at first he learned the art of painting from Anthony Van Opstal, and afterwards from Nicholas Vander Horst. He had capacity, and practised with singular assiduity, so that he gradually became a very eminent painter of portraits. The Prince of Orange, and many of the nobility of the first rank, sat to him; and he had the good fortune to acquit himself, in all his performances, to the entire satisfaction of his employers, and as much to the approbation of the public.

MARTIN MYTENS.

DIED 1755, AGED 60.

Martin Mytens was born at Stockholm, 1695. He began with miniature and enamel, but became a very eminent portrait-painter in oil, and after visiting Holland, England, France, and Italy, died at Vienna as painter to that court, 1755. F.

N.

BATTISTA NALDINI.

LIVED STILL IN 1590.

He was born at Florence, in 1537, and was a disciple of Giacopo da Pontormo, Angiol Bronzino, and studied some time at Rome.

After his return to Florence, he assisted Vasari for a considerable time in his public works, and is praised by him as an artist of quick resources and resolute execution. F.

GIOVANNI NANNI, called GIO. DA UDINE.

DIED 1564, AGED 70.

Giov. Nanni, or Ricamatori, as Vasari promiscuously calls him, born at Udine in the Friul, and chiefly celebrated by that name, passed from the school of Giorgione to that of Raffael Sanzio, under whose direction he executed the greater part of the stuccoes and grotesque ornaments in the Logge and various apartments of the Vatican. In this branch of the art he is not only considered as the first, but as an inventor; for though under Alexander VI. Morto da Feltro had begun to paint in grotesque, he was not acquainted with stucco, which was first discovered in the baths of Titus, and successfully imitated by this artist. His bowers, plants, and foliage, his aviaries, mews, birds, and fowl of every kind, impose on the eye by a truth of imitation, less the result

of labour than of sentiment : his touch is all character, and never deviates into the anxious detail of fac-similists. After the saccage of Rome, he visited other parts of Italy, and left various specimens of his art at Florence, Genoa, and Udine. F.

NAPOLETANO.—See ANGELI.

GIUSEPPE NICCOLA NASINI.

DIED 1736, AGED 76.

G. Nasini of Siena, was the scholar of Ciro Ferri, and may be considered as one of the readiest machinists of the day. A fervid talent, a copious fancy, a daring pencil, disguised in his works want of correctness, vulgarity of colour, and defective or trivial parts, by the commanding look of the whole. In fresco he possessed considerable powers : Rome, Siena, Florence, Foligno, abound in his works. F.

NATALINO DA MURANO.

Of this excellent disciple of Tiziano little is known than that he died young, nor is there much probability in the tradition that he travelled to England and was employed there.

**JUAN HERNANDEZ NAVARETE.

BORN 1526, † 1579.

This artist, a native of Logronno, whom a malady in his third year had rendered deaf and dumb, is generally known under the name of 'El Mudo.' His talent for the art was not, however, affected by it : a rapid progress in the school of Fr. Vicente soon enabled him to travel to Italy, and to form himself at Venice upon the works of Tizian. After his return to Madrid, he was, 1568, nominated painter to the king, and gave a proof of his great talent by a small picture representing the Baptism of Christ, still preserved in the Escorial ; which is indeed the repository of his most distinguished works, especially of the celebrated Presepio, in which the principal light emanates from the Infant ; the S. Hippolytus in nocturnal Quest after the Body of S. Lorenzo, where silence, secrecy, and fear appear personified ; and what is commonly considered as his master-piece, a Holy Family, not less noticed for the characteristic singularity of the accessories † than the beauties of the group. To these his works at Valencia, Salamanca, and Estrella are little inferior ; all distinguished by a colour which acquired him the title of 'Ticiano espannol.' F.

**CESARE NEBBIA.

DIED , AGED 78.

Cesare Nebbia, of Orvieto, the best scholar of Muziano, superintended the various works carried on by Sixtus V. at S. Maria Maggiore, at the Vatican library, and the Vatican itself ; at the Quirinal and Lateranense palaces, at the Scala Santa, and many more places : in this he was ably assisted by Gio. Guerra, a Modenese, who furnished him with historic subjects for his designs, and assigned to each workman his task. With much native facility and great practice, Nebbia was far from possessing the solid principles of Muziano, especially in fresco ; he

† A cat, a dog, and a partridge. They were perhaps the cause why he was constrained to bind himself in a contract made by order of Philip II. not to introduce cats, &c. again in similar subjects. The words of the contract are: *Yen las dichas pinturas non ponga gato, ni perro, ni otra figura que sia deshonestas.* F.

approaches him nearer in some altar-pieces, such as the Epiphany in S. Francesco at Viterbo. Nebbia died under the pontificate of Paul V. F.

JOHN VAN NECK.

DIED 1714, AGED 79.

He was born at Naarden, in 1635, and was a disciple of Jacob Bakker, whose freedom of penciling and strong manner of colouring he studied industriously; till, by copying his works with care and observation, he succeeded as happily as he could wish, and was accounted to have a degree of merit equal to his master.

He excelled in designing naked figures, and therefore often chose such kind of subjects as admitted them to be introduced with propriety in his compositions, such as nymphs bathing or hunting: and in the historical pictures of Van Neck, the figures are designed with elegance, and the draperies distributed in easy and natural folds. There is a picture painted by this master, in the French Romish church at Amsterdam, representing Simeon with Christ in his Arms, which is described as a capital performance.

PETER NEEFS, called the Old.

DIED 1651, AGED 81.

This painter was born at Antwerp (as it is supposed) in the year 1570, and was a disciple of Henry Stenwyck. He imitated exactly the manner of his master, painting the views of churches and convents, and particularly the views of the insides of them, especially those of Gothic architecture. He was thoroughly skilled in perspective, and described his subjects with all their rich decorations, and every member of the architecture, with such neatness of penciling, such truth and patience, as made them rather an object of wonder than of imitation.

The subjects he painted had necessarily a great deal of regularity in the pillars, pavements, and arches, and might, by the uniformity of lines, tire and disgust the eye; but he contrived, with singular judgment, to interrupt that regularity, by introducing some chapel, oratory, monument, organ, or other incident, that diversified the scene, and afforded pleasure to the observer, by the judicious opposition of his lights and shadows: and those he managed with so much skill, that every object receded from the eye with a truth of tint, and a perspective proportion, equal to nature, producing a most agreeable, and often a surprising effect. The columns, capitals, or the ornamental paintings of the churches he represents, are all marked with the utmost precision, are finished with an exquisite touch, and a light clean pencil.

Those pictures of Neefs which are most bright and clear, are accounted most estimable: for in his best time he studied to avoid the darkish brown colouring, which is often observable in the works of his master Stenwyck. As he designed figures but indifferently, those which are inserted in his pictures were painted by Franciscus Francks Van Tulden, the Velvet Brueghel, or Teniers; but the figures of the two latter artists gave a great additional value to the pictures of Neefs.

PETER NEEFS, called the Young.

He was the son of Peter Neefs, and learned the art of painting from his father. He painted in the same style and manner, and chose the same subjects which had rendered his father famous; but he was in no degree comparable with him, and rather injured his reputation, by affording the dealers in pictures an opportunity of imputing many of his performances to Old Neefs.

ARNOLD VANDER NEER.

DIED 1683, AGED 64.

He was born at Amsterdam, in 1619, and is well known to the connoisseurs in painting, by a peculiarity of style, and also by the handling and transparence of his landscapes. His subjects are views of villages, or the huts of fishermen, on the banks of rivers and canals, by moonlight; and they generally are finished with a remarkable neatness of penciling. His touch is extremely light, free, and clean, and his imitation of nature true; particularly in the lustre of his skies about the moon, and the reflection of the beams of that luminary on the surface of the water. His figures are usually well designed; but as they were taken from low nature, they cannot boast of much elegance in their forms; yet their actions and attitudes are well adapted to their employments and occupations. In all parts of Europe his pictures are still in good esteem; and they are in every respect commendable, except that in some of them there is rather too predominant a blackness.

EGLON HENDRICK VANDER NEER.

DIED 1703, AGED 60.*

This artist, born at Amsterdam, 1643, was the son and disciple of Arnold Vander Neer, and afterwards of Jacob Vanloo. He had an extensive talent, and executed subjects drawn from various branches of the art, with an equal degree of merit. His portraits, in large and small, are well coloured, and touched with spirit and delicacy; in history he designed with correctness, and composed with ingenuity; his conversations have the manner, the breadth, and the finish, of Terburg; his landscape is varied and well chosen, but too much loaded, and too anxiously discriminated in the fore-grounds.

The portrait of this artist, painted by himself, and inscribed 'Eglon Hendric Vander Neer f. 1696,' has a place in the gallery of Florence. F.

**SUOR PLAUTILLA NELLI.

DIED, AGED 65, 1588.

Plautilla Nelli, of a noble family at Florence, a nun in the Dominican convent of St. Caterina, imitated, though not exclusively, the style of Fra Bartolommeo, a collection of whose studies had fallen into her hands. Her own family is in possession of a Crucifixion composed of small but highly finished figures: of a Deposition from the Cross in the church of her convent, the invention has been attributed to Andrea del Sarto, but no doubts are entertained of an Epiphany, a work of great merit in the same place, as in every part her own production. F.

JOHN VAN NES, or NEES.

DIED 1650.

He was born at Delft; and, as he shewed a very early turn for painting, he was placed as a disciple with Michael Mirevelt, in whose school the proficiency of Van Nes was so extraordinary, that he proved one of the best disciples of that master, and found himself, in a few years, well qualified to set up in his profession.

* The author of the Museum Florentinum, contrary to most other writers, supposes Eglon Hendrick Vander Neer to have died in 1697, and at the age of only 54.

However, Mirevelt, who discerned the promising talents of his pupil, advised him to add to the knowledge he had already acquired, by studying nature, and by travelling to Rome and Venice, where he might perfect himself in design as well as in colouring. He followed the advice of his director, and in those cities studied industriously after the best models, as he also did in several other places through which he journeyed, and in every place procured respect and esteem, not only on account of his great abilities, but also by his amiable qualities and conduct.

It was much to be regretted, that with talents so fitted for eminence in historical compositions, he should apply himself solely to portrait; though, in that style, he painted several incomparable pictures. He designed with great correctness, gave a striking resemblance, and his colouring was very natural, and very lively.

GASPARD NETSCHER.

DIED 1684, AGED 45*.

All authors, except De Piles, attest that he was born at Heidelberg, which place his family left and migrated to Arnheim, where he was adopted by a wealthy physician, whose name was Tullekens, who placed him with one Koster, a painter of fowl and dead game, and afterwards had him instructed by Gherard Terburgh, of Dauter. He afterwards married, and settled at the Hague.

He was one of the best painters of the Flemish school, in a small size; his manner of designing was correct, but he always retained his national taste; though frequently the heads of his portraits have somewhat that is graceful, with an air and expression that is natural and becoming, more especially in the heads of his female figures. His colouring is the genuine tint of nature; his local colours are true; and he had a peculiar power in representing white satin, silks, linen, and Turkey carpets, so as to give them an uncommon beauty and lustre. He understood the principles of the chiaroscuro perfectly well, and used it judiciously; his outline is generally correct, his draperies are thrown into large and elegant folds, and his touch is so inexpressibly delicate as to be scarce perceptible.

King Charles II. invited him to London, with an intention to advance the fortune of so eminent an artist; but his love of liberty proved far superior to his ambition, and he declined that honour, to enjoy the happiness of an established reputation in his own country.

In the royal collection at Paris, there are two pictures of Netscher, charmingly painted; one is a Musician instructing a Lady to play on the Bass-viol; the other is a Lutenist performing on his Instrument: and in the possession of a French nobleman, is a Cleopatra dying by the Bite of an Aspick, which is a lovely and rich composition; the head, hands, drapery, fruit, and every part of the furniture of the apartment, being finished in a most exquisite manner, and the whole appearing full of harmony.

THEODORE NETSCHER.

DIED 1732, AGED 71.

This painter is claimed by the Dutch as one of their artists, though he was born at Bourdeaux, in 1661. He was the son and disciple of Gaspard Netscher, and, even at the age of

* De Piles, contrary to the testimony of other writers, says he was 48 years old when he died; and the author of the *Abrégé de la Vie des Peintres* has followed the assertion of De Piles, though it is allowed by most, that he was born in 1639, and died in 1684, which makes him but 45.

nine years, was the best performer in the school of that master. At eighteen he commenced painter; and being solicited by Count D'Avaux to accompany him to Paris, his merit procured him many friends in that city, and a great deal of encouragement.

He possessed the skill of taking an agreeable likeness, and on that account was appointed to paint the portraits of the principal persons about the court, particularly the ladies; and he continued in that city for twenty years, enriched and esteemed. But the affluence in which he lived led him into some indiscretions, and influenced him to refuse to paint any but persons of the first distinction: nor was he even to those always complaisant; for, Frederick I. king of Prussia, having desired him to paint his portrait, Netscher began it, and the king seemed exceedingly pleased with the likeness, the air, and the expression; yet the painter could never be prevailed on to finish it, but, from some unaccountable caprice, secreted himself industriously, till the king quitted the Hague, where at that time Netscher and his family were settled.

In the year 1715 he went to London, as paymaster to the Dutch forces, and was introduced to the court by Sir Matthew Dekker. He had the honour to be graciously received, and acquired incredible sums of money by his paintings, while he continued in England, which was for six years. But, at his return to the Hague, having lost a considerable sum, by some deficiency on account of his employment, he retired in disgust to Hulst, and died in that city.

This painter had a neat manner of finishing his pictures, and a very pleasing natural tone of colour, which rendered his paintings desirable; and he gained so much money by his performances, that if he cannot be justly accounted the best master of the Flemish school, he was perhaps the most fortunate and successful. Many of his portraits are to be met with in England and Holland; and he copied some of the works of Vandyck with so much accuracy, that they are capable of deceiving even a judicious connoisseur.

CONSTANTINE NETSCHER.

DIED 1722, AGED 52.

He was born at the Hague, in 1670, being the son of Gaspard Netscher, by whom he was carefully instructed in his art; but when Constantine was only fourteen years of age, he was deprived of his father, and lost the advantage he might have derived from the precepts of so able a director. However, he took pains to improve himself by the studies of Gaspard; he copied several of the portraits painted by his father, and found them to be the finest models he could possibly have fixed on to teach him neatness of touch and delicate colouring. And the exactness of the copies he made so effectually formed his hand, while his knowledge was improved by an attentive study after nature, that he very soon distinguished himself as an artist of eminence.

He painted his figures in the same size as Gaspard's, and had the felicity to give them a striking resemblance, though at the same time he embellished nature, by producing a pleasing, agreeable, and flattering likeness, especially in the portraits of females, which had an unusual freshness and life. The Duke of Portland, whose portrait he drew, solicited him earnestly to go with him to England; but every beneficial offer proved ineffectual, as he was very infirm, for he was often severely interrupted in his work by the gravel, which at last carried him off, universally regretted.

He certainly did not arrive at the excellence of his father, though he is deservedly esteemed as a fine painter of portraits. One of his most capital performances is a family-picture of the Baron

Suosso, consisting of seven or eight figures; in which picture a dog is introduced, that was painted by Vander Does.

MATHYS NEVEU.

DIED 1721, AGED 74.

He was born at Leyden, in 1647; first was a disciple of Toorn Vliet, who instructed him in design; but afterwards he studied under Gerard Douw. The subjects which he chose to paint were merry-makings, concerts of music, shops with various kinds of goods, ladies and gentlemen at tea, cards, or different sports and amusements, which were well designed, extremely neat in the finishing, and excellently coloured.

NICCOLETTO.—See NICOLO CASSANA.

NICOLO DEL ABBATE.—See ABBATI.

WILLIAM VAN NIEULANT.

DIED 1635, AGED 51.

He was born at Antwerp, in 1584, and at first was a disciple of Roland Savery, who taught him design and colouring; and he studied under his direction till he was qualified to follow his profession with credit. But being very desirous to extend his knowledge, he travelled to Rome, and lived with his countryman Paul Bril for three years, during which time he employed himself in designing the most curious remains and monuments of antiquity, the triumphal arches, baths, and ruins of magnificent edifices, about that city, which he afterwards introduced agreeably in all his future compositions.

While he continued in Italy, he painted in the manner of Bril; but, on his return to Holland, he altered his manner considerably. His colouring is pleasing and natural, though sometimes rather too green; his situations are generally taken from nature; his distances are judiciously managed; his pencil is free and masterly; and his figures, though not in the taste of the Italian school, are designed with tolerable correctness.

JOHN VAN NIKKELEN.

DIED 1716, AGED 67.

He was born at Haerlem, about the year 1649, and learned the art of designing from his father, who was a good painter of perspective, in the manner of Van Vliet, and particularly chose for his subjects the insides of churches. However, as soon as Nikkelen had perfected his studies under his father, he no longer adhered to his style of painting, but employed his pencil in landscapes; and also rendered himself very distinguished by an unusual method of representing flowers painted on satin, which had a lively and pleasing effect.

His works in that way were exceedingly admired, and procured him the favour of the Elector Palatine, and also of the Prince of Hesse-Cassel, for whom he finished a great number of pictures; and was for several years retained in their courts in constant employment.

TOBIAS VAN NIMEGUEN, and ELIAS VAN NIMEGUEN, Brothers.

ELIAS DIED 1745, AGED 78.

The latter of these brothers was born at Nimeguen, in 1667. His father died when he was

very young; and his elder brother, who had some notion of portrait and flower painting, undertook the instruction of those who were very much younger, and to the utmost of his ability taught them the first principles of the art. But he dying in a few years, Elias was deprived of all assistance in his profession, and was reduced to the necessity of providing for the rest of his family. In that uncomfortable situation, he, and Tobias his younger brother, applied themselves indefatigably to study and design after nature; and they practised with such success, that their wonderful proficiency surprised the best judges, and all their contemporary artists.

The best proof of their abilities was shewn in a work executed for the Baron de Wachten-donk. The composition was noble and extensive; the ceilings were adorned with historical figures in some of the compartments, and in others embellished with flowers and bas-relief; and the colouring and design of the whole so effectually raised their reputation, that it recommended them to the patronage of the Princess of Orange, who employed them to paint several designs in the apartments of her palace.

Tobias was invited to the court of the Elector Palatine, and was retained in the service of that prince; but Elias went to settle at Rotterdam, where he had as much employment as he could possibly undertake, and at last was assisted in the execution of his works by his nephew and his son. Those young artists had been carefully educated under the direction of Elias; and it was observable, that the preceptor and his pupils were so exceedingly similar in their touch, style, and colouring, that those works which they jointly performed, seemed to have been the work of only one hand.

Elias painted history, landscape, and flowers, with abundance of merit, but he excelled in perspective and architecture. His colouring is clear and bright, his pencil light and firm; his figures are well designed and disposed, though not always elegant; and his composition is extremely rich.

**CESARE DALLE NINFE.

BORN †

Cesare dalle Ninfe, of uncertain origin, an imitator, is by some supposed to have been a pupil, of Tintoretto, whom, if we except design, none ever approached nearer; distinguished by the same turn of thought, singularity of combination, and velocity of hand.

DOMENIQUE NOLLET.

DIED 1736, AGED 96.

He was born at Bruges, about the year 1640, and distinguished himself so much in his profession, that he was appointed principal painter to Maximilian duke of Bavaria, with an honourable pension. Sometimes he painted historical subjects; but his greatest power was visible in his battles and landscapes. The former he executed with great truth and spirit; and in the latter his trees were touched with a masterly pencil, and were well coloured.

It was customary with him to lay on a strong body of colours, which at a competent distance had a very good effect, and in the whole produced harmony and warmth. He designed correctly, and in his taste of composition resembled Vander Meulen; but he was not equal to that master. His most capital performance is the representation of a battle, which is now in a collection at Bruges; it has frequently been taken for a work of Vander Meulen, and is not unworthy of him.

JOSEPH FRANCIS NOLLIKINS.

DIED 1748, AGED 42.

This artist came from Antwerp, and was the son of a painter who had long resided in England, but who had settled and died at Roan. The son came over young, and studied under Tillemans, and afterwards copied Watteau and Paulo Panini. He painted landscape, figures, and conversations, and particularly the amusements of children. He was much employed by Lord Cobham, at Stowe, and by the late Earl of Tilney. He died in St. Anne's parish, leaving a wife and a numerous young family.

**PANFILO NUVOLONE.

FLOURISHED 1608.

CARLO FRANCESCO NUVOLONE.

BORN 1608, † 1651.

GIUSEPPE NUVOLONE.

BORN 1619, † 1703.

Panfilo, the father of this family of painters, a Cremonese, was the favourite scholar of Trotti, and for some time the imitator of his style, but afterwards relinquished it for one more solid, though less alluring. Piacenza and Milano possess his best works.

Carlo Francesco, his eldest son, born at Milano, left the principles of G. C. Procaccino for the graces of Guido with a success that still insures him the name of the Lombard Guido. More choice than copious in composition, he forms his figures with grace and delicacy, and sweetly animates their countenances; hence his Madonnas always occupy a distinguished place in galleries.

Giuseppe, his younger brother, with more fire and fancy, delighted in numerous composition, and sacrificed choice and delicacy to energy and effect. He painted much more than Carlo, not only in Lombardy, but through the Venetian state and in various churches of Brescia. The large picture of a Dead Man resuscitated by S. Dominic, at Cremona, for expression and magnificence of arrangement, may be considered as one of his most powerful productions—totally exempt from those symptoms of decay which disfigure or debilitate many of his later works; for he lived to a great age, and continued to paint till death surprised him. F.

MARIO NUZZI, called MARIO DA' FIORI.

DIED 1673, AGED 70.

He was born at Penna, a village in the kingdom of Naples, in 1603, and was the disciple of Tomaso Salini, his uncle. Nature was his incessant study, and he imitated her with so beautiful an exactness, that it is impossible to behold his paintings, without feeling the same pleasure that every object would excite, if viewed in its full perfection as it grew. His pencil is inexpressibly light, though his colouring had an extraordinary force and truth, with a character of elegant nature in his choice and disposition.

His earliest productions having been purchased by a dealer in pictures, and sold at Rome for a much higher price, induced him to visit that city, where he received so many proofs of the esteem of all the ablest judges of painting, that he was soon in affluent circumstances. But he

found a much greater demand for his works from the princes and nobility of different parts of Europe, than he found even in Rome, his pictures being purchased as fast as they were finished†.

This master omitted not any labour or study that could contribute to his arriving at perfection; and his success was equal to his hope. He selected the most beautiful flowers for his subjects, he imitated them with amazing lustre and brilliancy, and obtained the honour of being ranked among the greatest artists in that style of painting.

A capital picture by Mario da Fiori is in the church of St. Andrea della Valle, at Rome; it is a wreath of flowers, encircling the portrait of St. Gaetano which was painted by Andrea Camassci.

O.

**FRANCISCO OCHOA.

BORN 1644, † 1700.

F. Ochoa, of Sevilla, a nurseling of Murillo, approached his master to a degree of deception. Palomino mentions a Flight into Egypt, by Ochoa, which he mistook at first for a work of Murillo.

F.

GIOVANNI ODAZZI.

DIED 1731, AGED 68.

This artist was born at Rome, in 1663, and at first was the disciple of Ciro Ferri; but, after the death of that master, became the disciple of Giovanni Battista Gaulli, called Baccici. The liveliness of his parts, assisted by singular industry, rendered him in a short time conspicuous; and he gained some reputation, by a composition which he painted in the church di Santi Apostoli, of which the subject was the Fall of Lucifer and his Angels.

He was one of the twelve artists selected to paint the Twelve Prophets in fresco, in the church of St. John Lateran, above the twelve marble statues of the Apostles. The Prophet which Odazzi painted was Hosea.

He was indefatigable at his work, had great freedom of pencil, and painted expeditiously; but expedition, unsupported by solid powers, seldom produces works able to stand the test of time.

**GIO. PAOLO ODERICO.

BORN 1613, † 1657.

G. P. Oderico, a noble Genovese, distinguished himself at an early period by elegance of design, richness and strength of colour, and high finish: such is his altar-piece at the Scolopians. In galleries he is often sought for, though seldom found as a painter of historic composition: his portraits, for which he had a singular talent, are more frequent.

F.

† Not however at the price which they commanded at first. The charm which Mario Nuzzi spread over his flowers was not a permanent one: the impurity of the vehicle soon absorbed the freshness and the bloom of his glazings, and left a squalid surface.

F.

**PETER OERI.

BORN 1637, †1692.

Peter Oeri, a citizen of Zurich, is mentioned here as one of the greatest designers, superior to the most celebrated names of his own, and equal in invention, spirit, and grace of execution, to the first of the age which preceded him: he travelled to Italy, and remained there six years, to return, and to obliterate an unrivalled talent for the highest demands of art, in the obscure profession of a goldsmith and chaser.—See *Fuessli Geschichte*, &c. tom. i. 242, &c. F.

FREDERIC OESER.

DIED, AGED

Frederic Oeser, born 1717, at Presburg, became a student in the Academy of Painting at Vienna, and obtained the prize of design in his eighteenth year. He learnt modelling of Raphael Donner, the sculptor. In 1739, he migrated to Dresden, and acquired some celebrity by his historic pictures. Had he seen Italy, studied the antique with greater assiduity, and submitted less to the dastard taste of the age, he probably would have more than rivaled Mengs, whom he excelled in invention and fire.

Oeser has etched some of his own compositions in a free and picturesque manner. F.

ISAAC OLIVER.

DIED 1617, AGED 61.

He was born in England, in 1556, and studied under Hilliard, but received some farther instructions from Frederick Zuccherro, and became a painter of great eminence. His principal employment was in portraits, and in that style he worked for the most distinguished personages of his time; but he likewise painted historical subjects with great success. He was a good designer, and also very correct; his touch was neat and delicate; and although he generally worked in miniature, yet he frequently painted in a large size. His drawings are highly finished, and exceedingly valued, many of them being copies after Parmigiano.

Several very fine miniatures of this master are to be seen in the collections of the English nobility and gentry; some of them portraits of himself, others of Queen Elizabeth, Mary Queen of Scots, Prince Henry, and Ben Jonson, which are admirably finished. There is also a whole length of Sir Philip Sidney, in which the handling is excessively neat, and nature truly as well as beautifully imitated. Rubens and Vandyck painted James I. after a miniature picture of this master, which is a sufficient testimony of his merit; and his works are at present in as high esteem as they could possibly have been in the time when he flourished.

In the closet of Queen Caroline, at Kensington, there is a capital drawing of Oliver's, of which the subject is, the placing of Christ in the Sepulchre; and another drawing after Raphael's design of the Murder of the Innocents, which has a great deal of merit.

He sometimes worked in oil as well as in water-colours, but with little success.

PETER OLIVER.

DIED 1660, AGED 59.

He was the son and disciple of Isaac Oliver, born in 1601; and by the precepts and example of his father, he arrived at a degree of perfection in miniature-portrait painting, confessedly superior to his instructor, or any of his contemporaries, as he did not confine his subjects to a head only.

In the collection of King Charles I. and James II. there were thirteen historical subjects painted by this Oliver, of which number seven are still preserved in the closet of Queen Caroline, at Kensington; and a capital picture, of his painting, is in the possession of the Duchess of Portland, being the Wife of Peter Oliver.

****DOMENICO OLIVIERI.**

BORN 1679, †1755.

D. Olivieri, a Turinese, excelled in small spirited caricatures and Bambocciate; though less transparent than the best Flemings, he yields to none in humour, 'impasto,' and boldness of touch; nor did he amuse less by personal drollery and brisk repartee than by the gaiety of his subjects: the court of Turin possessed the best of his performances, which are numerous and esteemed in the galleries of Piemont. He left an able imitator of his style in Grancri, who still lived in 1770. F.

JOHN VAN OOLEN.—See JOHN VAN ALLEN.

ADAM VAN OORT.

DIED 1641, AGED 84.

He was born at Antwerp, in 1557, and was the son of Lambert Van Oort, a painter of considerable reputation for perspective and architecture. Adam was instructed in the art by his father, and afforded sufficient proofs of his having an enlarged genius; so that he soon rose into esteem, not only as a painter of history, but as an able artist in landscape and portrait. But the greatest honour of Van Oort proceeded from his having been the first instructor of Rubens, whose works have eternized his master's memory along with his own.

Naturally he was of a rough and disagreeable temper, which occasioned him to lose the love of his disciples and his friends; and among the number, he totally forfeited the esteem of Rubens his best pupil. Jordaens was the only person who accommodated himself to the savage humour of his master; but it appears probable, that he condescended to endure his morose behaviour, out of affection to the daughter of Van Oort, to whom Jordaens was afterwards married.

In his style of painting he neglected nature, and was entirely a mannerist; nor did he seem to have any regard to painting as a fine art, but merely as an art that might be the means of making him rich. In his best time his composition was agreeable, and his design correct; but in his latter time, his works had nothing to recommend them, except the freedom of handling, and the goodness of their colouring; yet, with all his defects, he was accounted a good painter. Rubens used to say, that Van Oort would have surpassed all his contemporaries, if he had seen Rome, and formed his taste by studying after the best models. He painted a great number of designs, for the altars of churches in Flanders, which have a great share of merit in several parts; and they are still beheld with pleasure by good judges.

JACOB VAN OOST, called the Old.

DIED 1671, AGED 71.

This painter was born at Bruges, about the year 1600, and learned the art in his native city, though it is not ascertained by what master he was instructed; but he travelled to Italy, where

he attached himself particularly to the style of Annibal Caracci, and imitated him in such a manner as to surprise the most able connoisseurs at Rome.

With a well-established reputation he returned to his own country; and although he was indefatigable in his business, yet he had as much employment as he could possibly undertake; and even to the last day of his life, his pencil was continually in his hand, by which means, the number of paintings finished by this master is almost incredible, particularly if it be considered that his compositions were always of a large dimension.

He possessed many of the accomplishments of a great painter. His touch and his colouring were good; he introduced but few figures in his designs, to avoid encumbering his subject; and he disposed them with a great deal of skill and elegance, giving them such draperies as were simple and natural. He designed in a good taste; his style of design resembled that of Annibal, yet it was less charged than the designs of that master usually are. In his carnations, his colouring was fresh and like nature; but he is not so commendable in the colour of his draperies, which is sometimes so broken as to give the stuffs an appearance of hardness. He understood perspective and architecture extremely well; and as he was not fond of painting landscape, (though occasionally he painted it well), in the stead of it he ornamented his back grounds most frequently with buildings, columns, arches, and different pieces of architecture, which gave his composition a grand effect.

The most admired picture of Van Oost is in the church of the Jesuits at Bruges; the subject of it is, a Descent from the Cross; in which the design, the disposition, the expression, colour, and chiaroscuro, are worthy of the highest praises.

JACOB VAN OOST, called the Young.

DIED 1713, AGED 76.

He was born at Bruges, in 1637, received his first instruction from his father Jacob; and afterwards visited Italy.

At Lisle, through which he travelled on his return, he happened to be solicited to paint portraits, and succeeded so well, that he was earnestly invited to settle there; all the principal families in that city seeming to be ambitious of being perpetuated by his hand. In historical subjects his figures were correct, and the expression remarkably good; his draperies were cast in a grand taste, his colouring was of a pleasing tone, and a fine effect, and his style of design that of the Roman school. His pictures, like those of his father, were always on a large scale, chiefly for the churches of Bruges and other cities of Flanders.

** JOHN OPIE.

BORN 1761, † 1807.

John Opie, or rather Hoppy, was the son of a village carpenter in the county of Cornwall, and though by domestic penury doomed to pursue his father's trade, had already given proofs of a mind superiour to it, by the facility with which he had acquired some rudiments of science and art, when he was discovered by John Wolcott, known since by the name of Peter Pindar, then resident at Truro, who liberated him from the sawpit, furnished him with materials of art, produced him to society, and after some years of probationary practice in Cornwall and Devonshire, accompanied him 1780 to London.

Here he soon became the prodigy of the day: his friends told his story, the newspapers repeated and embellished it; his work was shewn at court, employment pressed on him, and for once, the

parts; the ardent application, the singularity and ambition of the man proved, that the public had not been wrong in the choice of a favourite.

His talent, however, more solid than shewy, was not calculated to insure him long that exclusive favour which his outset had promised: without taste for elegance and fashionable airs, he could not often please the women, and the men, whom he could not supply with dignity or importance, soon became indifferent to one whom the women did no longer protect. Opie remained the painter of those only, who sought characteristic resemblance, stern truth, and solidity of method.

But his parts were not limited by portrait; he had long and often with felicity represented the incidents of rustic and common life, in picturesque groups; and the plans of historic painting, contrived by commerce at that period, called forth what was latent in him of historic power; the specimens which he had given in the Royal Exhibition, were succeeded by a numerous series of religious and dramatic subjects, painted for the Boydell, Woodmason, and Macklin galleries.

Breadth, simplicity, and solidity of method, distinguish the style of Opie; but his breadth often degenerated to sheety emptiness, especially in drapery; rusticity oftener than naiveté attends his simplicity, and the solidity of his method is not seldom allied to coarseness. Not learned in design, reduced to what correctness he could discover in his model, he soon became a mannerist in forms; and to avoid being minute or meagre, often involved parts and outline in a doughy mass. Nature had endowed him with an exquisite eye for colour; the Tizianesque tone that distinguished his *Murder of James I.* remains unrivalled among the productions of his contemporaries, and was not, perhaps, equalled by any of his subsequent performances, for the dictates of practice are seldom those of nature. His invention is less inspired by the most important moment of the subject than what appeared to him the most picturesque, and the likeliest to display contrasts of chiaroscuro, in which he sometimes equals Caravaggio, and, like him too, frequently depends for expression and character on the versatility of features or feelings of one model. As the same face supplied the Italian with the features of S. John and of the executioner, of a pilgrim and a robber, so in the scenes of Opie, the assassin of James only throws off his plaid to assume the cowl of Friar Lawrence, or the fringe and scarlet of Wolsey. The same monotony marks their women: their Madonnas, Magdalens, flower-girls, Judiths, Juliets, and Hobnelias, generally resemble each other too closely, even for sisters. As the tide of historic commissions passed, his conception sunk again to those scenes of common life that had first attracted it; but, not made to dandle a kid, he painted in large historic proportions, misses eloping, beggars, fortune-tellers, cottage-visits, and what commonly recommends itself to the cabinet or parlour by smallness of size and elaborate finish; an incongruity which it has since been found easier to adopt, than to imitate the master-traits and the felicity of execution, by which, like Murillo, he often redeemed a colossal trifle.

Opie, if he had not been formed a painter by nature, would probably have excelled in some branch of science or literature; with much comprehension and acuteness, his thirst of information was insatiable, and his ambition to excel, unbounded. The Discourses which he delivered on Art, as Lecturer to the Institution, and as Professor of Painting to the Royal Academy, may display to the public the method and the abilities with which he conveyed his self-taught or acquired knowledge to an auditory.

GASPAR JACQUES VAN OPSTAL.

He was born at Antwerp, in 1660, where he was regularly instructed in colouring and design, and became, after some years spent in study and practice, a very good painter of history.

His compositions embellished several of the churches of the Netherlands; and he was frequently employed by other artists to paint figures in their landscapes and flower-pieces, especially the figures of nymphs and boys. His design has correctness, his composition ease, his colour is agreeable, and his touch brilliant and free.

In the hall of the Royal Academy at Antwerp, is preserved a noble portrait of one of the directors, by this master; and in the cathedral of St. Omer's there is an excellent picture by Van Opstal, representing the four Fathers of the Church, in a grand style.

L'ORBETTO.—See TURCHI.

ANDREA ORGAGNA, or DI CIONE.

DIED 1389, AGED 60.

This ancient master was born at Florence, in 1329, and was at first bred to the profession of a sculptor, under Andrea Pisani; but afterwards he studied design, and the art of painting in distemper and fresco, under the direction of his brother Bernardo Orgagna, who assisted him in many of his works, and particularly in the fresco painting, in the chapel of St. Maria Novella.

He painted in the style of those ancient masters who flourished in his time, with spirit, diligence, and abundant imagery, but with less judgment, less design and colour than Giotto.

The most remarkable of his works are at Florence and Pisa; and in the latter city, he painted a design of the Last Judgment, in which most of the figures were portraits: and it was observed, that he placed all his friends among the happy, and all those who were his enemies, or objects of his dislike, he distributed among the damned.

As he was equally eminent for sculpture and painting, and seemed desirous that posterity should know his ability in both arts, it was his usual custom to inscribe on his sculptures, Andrea di Cione the painter made it; and on his paintings, Andrea di Cione the sculptor painted it.

ORIZONTE.—See VAN BLOEMEN.

BERNARD VAN ORLAY, called BERNARD OF BRUSSELS.

DIED 1560, AGED 70.

He was born at Brussels, about the year 1490, but went to Rome when he was very young, and had the good fortune to become a disciple of Raphael Sanzio. At his return to Brabant, he was appointed principal painter to the Governess of the Netherlands, and was also employed for several years by the Emperor Charles V., being considered as one of the best painters of his time.

He had a noble taste of design, with an agreeable tone of colouring; and to give a lustre to his tints, he usually painted on a ground of leaf-gold (especially if he was employed on a picture of consequence), which preserved his colours fresh and lustrous. The scenes of his huntings and landscapes were generally taken from the forest of Soignies, which furnished him with an elegant variety; and in those he represented the portrait of the Emperor Charles, and the nobility of his court.

The Prince of Nassau engaged him to paint sixteen cartons, as models for tapestries, which

were intended for the decorations of his palace at Breda. Each carton consisted only of two figures, a Knight and a Lady on horseback, representing some of the Nassau family. The design was correct, and in a style of grandeur worthy of a disciple of Raphael; and those cartons were afterwards, by order of the prince, copied by Jordaens in oil.

A celebrated picture of this master's hand is in the chapel of a cloister at Antwerp; the subject of it is the Last Judgment; it is painted on a gold ground, which gives the sky a great deal of clearness and transparence.

RICHARD VAN ORLAY.

DIED 1732, AGED 80.

He was born at Brussels, in 1652, the son of Peter Van Orlay, an indifferent painter of landscapes, from whom he learned the first rudiments of the art; but he was farther instructed by his uncle, who was a better artist than Peter. He diligently studied design, and applied himself to practise painting in miniature; in which he proved eminently successful.

He finished a prodigious number of historical designs and portraits, and his compositions might induce any one to imagine, that he had spent his whole life in Italy, by the strong resemblance in his style to that of Albano, Pietro da Cortona, and frequently to that of Nicolo Poussin. The back grounds of his pictures are ornamented with elegant architecture and fine perspective; and his figures are disposed and grouped, to satisfy the eye, and appear distinct and unconfused. He designed correctly, and excelled in etching and engraving as much as in painting.

**PEDRO ORRENTE.

BORN 15—, †1644.

Pedro Orrente, of Montealegre, in Murcia, is said by Palomino to have been a scholar of Bassano, probably because he imitated that master frequently in the choice of his subjects: others make him a pupil of el Greco, at Toledo. Orrente, with much originality, uncommon facility, and a forcible chiaroscuro, possessed a Venetian tone of colour. The palace of Buen Retiro and the cathedral of Toledo possess signal proofs of his powers. But his masterpiece for awful expression, vigour of tints, and decision of touch, is St. Leucadia issuing from her Tomb, in the sacristy of the cathedral at Valenzia. He generally marked his works with

+
P. O.
P. F.

*LELIO ORSI, called LELIO DA NOVELLARA.

DIED 1587, AGED 76.

Lelio Orsi, of Reggio, commonly called Lelio da Novellara, the chief place of his residence, after being exiled from his native city, was, according to a very uncertain tradition, the scholar of Correggio, whilst others fable him the pupil of Michelangiolo, because he was the contemporary of both, and had something of the style of either in his design and colour. His frescoes are nearly all lost, save what remains in the ducal palace of Modena. A copy by him of Correggio's celebrated *Notte*, is still preserved in the palace Gazzola, at Verona; and an altar-piece of his, formerly of some church at Reggio or Novellara, representing S. Rocco, S. Sebastian, and S. Giobbe, was examined by Lanzi in the study of some painter at Bologna. F.

****FRANCISCO MENESES OSÓRIO.**

BORN †

F. M. Osorio, probably of Sevilla, was a pupil of Murillo, whose gaiety and bloom of colour he frequently imitated to a degree of deception. He had an able friend, and partner in many commissions, in Juan Garzon his fellow-pupil, who died 1729. F.

N. OSSENBECK.

DIED 1678, AGED 51.

This painter was born at Rotterdam, about the year 1627, where he was initiated in the principles of his art; but he accomplished himself in Rome, where he spent the greatest part of his life, and painted in the style of Bamboccio, designing his figures, horses, and other animals, with abundance of nature and correctness.

His pictures are generally adorned with pieces of antiquity (particularly in the back-grounds), such as ruins of antique edifices, vestiges of superb monuments, caves, and water-falls, so exactly imitated after nature, as to justify an observation made by Sandrart and others in regard to his works, that he brought Rome to his own country.

Most frequently he chose for his subjects, fairs, markets, and riding schools, as they afforded him an opportunity of introducing a variety of animals and figures, which he designed extremely well; and in his compositions were seen the elegance and correctness of the Roman school, combined with the colouring and high finishing of the Flemish.

ADRIAN VAN OSTADE.

DIED 1685, AGED 75.

He was born at Lubeck, in 1610, and was a disciple of Francis Hals, in whose school Brouwer was his contemporary, and there they contracted a most intimate friendship. He had a lively genius, and fixed on a manner and style peculiar to himself, in which he became equal to the best masters of his country, and superior to most. In every subject he painted, nature guided his pencil; and it seems impossible not to be charmed by the truth, life, and excellence, that are observable in his works.

The subjects which he chose to paint were always of the low kind, and he had almost the same ideas with Teniers; but, though Ostade copied nature as it appeared in the lower class of mankind, among whom he seemed to be most conversant; though his choice was without elegance, imitating uncomely nature without endeavouring to improve it; accommodating the actions, habits, and characters of his figures, to his own taste; yet, there is such a spirit in his compositions, such truth, such nature, such life, and such delicacy of pencil, that even while many of his objects are rather disgusting, a spectator cannot forbear to admire his genius and his execution.

His pictures are so transparent, and so highly finished, that they have the lustre and polish of enamel, being also warm and clear. Frequently they have a force superior to Teniers, and always are more highly finished; though it must be acknowledged, that Teniers grouped his objects better, and shewed more skill in the disposition of his design, than Ostade.

He perfectly understood the principles of the chiaroscuro, and introduced his lights and shadows with so much judgment, that every figure seems animated; yet it might be wished that he had not designed his figures so short. His tone of colouring is exquisitely pleasing and

natural, his touch light and wonderfully neat; and through all his works there is a peculiar and uncommon transparence.

The figures of Ostade were so universally admired for their lively expression, that several of the most eminent among his contemporary artists solicited him to paint the figures in their landscapes, which at this day give them a great additional value. His works are exceedingly scarce, especially those of his best time and manner; and when the genuine works of Ostade are to be purchased, no price is accounted too high for them*.

ISAAC VAN OSTADE.

He was born at Lubeck, about the year 1617, the brother of Adrian Ostade, from whom he learned the art of painting; and he entirely imitated the style and taste of his instructor. However, he proved in all respects far inferior to that great artist, though several of his original compositions, and some of his copies after Adrian, are very unjustly ascribed to the elder Ostade, and imposed on the injudicious for the genuine works of that master. But the disparity in the paintings of Adrian and Isaac is easily perceptible; for, in the latter, the touch is very different, the transparence abundantly less, the penciling not near so delicate; nor can they, either in force, warmth, or spirit, admit of being compared with the paintings of the former.

He died young, before he had arrived at the perfection which years and experience might have given him; or perhaps he might have rose to a nearer degree of equality with his celebrated brother.

MARIA VAN OSTERTWYK.

DIED 1693, AGED 63.

This female artist was born at Nootdorp, near Delft, in 1630, and from her infancy shewed a strong disposition to learn the art of painting; and afforded such early proofs of genius, that her father was induced to place her under the direction of John David de Heem, at Utrecht. She studied nature attentively, and improved so much by the precepts of her master, that in a short time her works might stand in competition with those of her director.

Her favourite subjects were flowers and still life, which she painted in a delicate manner, with a light pencil, and great freedom of hand. She had so much skill, as to adapt her touch to the different objects she imitated; in those flowers which from their natural contexture required thin and clear colouring, her handling had all possible tender transparence; and she varied her touch in other objects of fruit and still life, which required a greater degree of freedom and strength, and colour. She grouped the flowers in her composition with taste, and imitated their freshness and bloom in an admirable manner, giving them a richness and beauty, by a judicious opposition of their different colours, so that the whole together produced inexpressible harmony.

Lewis XIV. was exceedingly pleased with her performances, and honoured one of them with a place in his cabinet; as also did the emperor and empress, who sent their own portraits, set

* Adrian Van Ostade, more properly than any other Dutch, Flemish, or German artist, may be said to have raised flowers from a dunghill. He has contented himself to trace the line which just discriminates the animal from the brute, and stamps his actors with instinct rather than with passions. He has personified the dregs of vulgarity without recommending them by the most evanescent feature of taste, and yet decoys our curiosity to dive with him into the habitation of filth, beguiles our eye to dwell on the loathsome inmates and contents, and surprises our judgment into implicit admiration, by a truth of character, an energy of effect, a breadth and geniality of touch and finish, which leave no room for censure. If he is less silvery, less airy than Teniers, he is far more vigorous and gleaming; if his forms be more squat and brutal, they are less fantastic and more natural; if he group with less amenity, he far excels the Fleming in depth and real composition. F.

round with diamonds, to this paintress, as a mark of their particular respect for her merit. King William III. gave her nine hundred florins for one picture, and she was much more highly rewarded by the King of Poland.

As she spent a great deal of time in giving her works the utmost finishing, it was impossible for her to be expeditious; she could finish but few, in comparison with other artists, and that hath rendered her paintings exceedingly scarce, and extremely valuable.

OTHO VENIUS.—See VENIUS.

JURIAAN OVENS.

He was born in 1620, and educated to the profession of painting in the school of Rembrandt, under whom he became an artist of considerable distinction; and his colouring being very bold and strong, produced a noble effect. He painted historical subjects and portraits extremely well; but his principal pleasure was to design and paint night-pieces, which he executed with a true resemblance of nature, and with remarkable force.

In the Tholsel (or Town-hall) of Amsterdam, is preserved a beautiful performance of this master, representing Julius Civilis in the Consecrated Grove, exhorting and animating the Batavians to shake off the Roman yoke, and to fight for the support of their liberties. And as the consultation of the Batavians was held in the night, it afforded the painter an opportunity of exerting his powers in his favourite style of painting, by representing the transaction with the light of flambeaux and fires. This single performance is considered as sufficient to establish his reputation as a great master.

ROBERT VAN OUDENARDE.

DIED 1743, AGED 80.

Oudenarde was born and received his first instructions at Ghent. In his twenty-second year he travelled to Italy, and became a pupil of Carlo Maratta, whose manner he ever after followed.

F.

ALBERT OUWATER.

DIED 1515, AGED 71.

He was born at Haerlem, in 1444, and painted in a grand style, principally in oil. He had a free and masterly manner of handling, with a good expression, and a natural and lively tint of colouring. He was particularly exact in the extremities of his figures, and in the disposition of his draperies; and wherever he introduced landscape in his designs, it was accounted to be in a style superior to any of his contemporaries.

In the church of Haerlem, he painted a picture for the great altar, in which (according to Sandrart) he introduced two figures, as large as life, of St. Peter and St. Paul. It was adorned with landscape, designed in an elegant taste; and in several parts of the scene, he represented Pilgrims in a variety of actions and attitudes, some walking, some reclining under the shades of large trees, and others at their repast; and from his skill shewn in painting the heads, hands, feet, and draperies of the figures, so correct, and in so good a style, it must appear conclusive, that he was a very eminent artist in his time.

P.

**FRANCISCO PACHECO.

BORN 1571? DIED 1654.

Francisco Pacheco, of Sevilla, owes his reputation more to theory, writing, and the celebrity of his scholars Cano and Velázquez, than to the superiority of his works. He was a pupil of Luis Fernandez, but, though partial to the great style, does not appear to have studied it in Italy. With sufficient correctness of outline, judgment in composition, dignity of characters, propriety of costume, observance of chiaroscuro and perspective, Pacheco displeases by want of colour, timidity of execution, and dryness of style. Sevilla possesses the best of his historic performances; of his numerous portraits, those of his Wife and Miguel de Cervantes were the most praised. As a litterator he possesses considerable erudition, and wit and humour as a writer of epigrams.

F.

PAOLO ANTONIO PADERNA.

DIED 1708, AGED 59.

He was born at Bologna, in 1649, and at first was a disciple of Guercino; but, after the death of that master, he studied in the school of Carlo Cignani. While he continued under the direction of Cignani, he employed himself principally in historical compositions; yet his greatest delight was to paint landscapes, in the manner of Guercino; and those were extremely commended for the goodness of the design, and for the freedom of touch with which they were finished.

FRANCESCO PADUANINO.

DIED 1617, AGED 65.*

He was born in 1552, but the master from whom he derived his knowledge of the art of painting, is not mentioned by the author from whom this account of him was extracted. He was an artist of great eminence and superior talents; and in the historical subjects which he executed, shewed superior abilities, and a grand taste. His invention was fruitful and fine, and his style of design correct and elegant. He was also an admirable painter of portraits, to which he gave such dignity, expression, and lovely colouring, as rendered them equal to the performances of the greatest masters in that style; and his portraits of the Earl and Countess of Arundel will always afford convincing proofs of his extraordinary merit.

In the church of Madonna del Carmini, at Venice, there is a picture by this master, which represents the deliverance of two persons condemned to death, by the interposition of a saint. It is a beautiful performance, with good colouring and elegant figures, and it is penciled with wonderful tenderness and delicacy.

* This and the following two masters are not mentioned by Lanzi.

OCTAVIO PADUANINO.

DIED AGED 52.

He was the son of Francesco, who taught him the principles of design and colouring; and when he had made a competent progress, he was sent to Rome for his farther improvement, and studied there for several years.

He painted in the manner of his father, but was inferior to him in respect of invention and elegance; though in many parts of his profession he deserved commendation, and he particularly excelled in painting portraits.

PADUANINO.—See DARIO VAROTARI.

PADUANINO.—See ALESSANDRO VAROTARI.

GREGORIO PAGANI.*

BORN 1558; DIED 1605, AGED 47.

Gregorio Pagani, of Florence, was the son of Francesco Pagani, whose eminence in art was cut short by an early death in 1561. He had studied at Rome after Polidoro and Michelangiolo, and surprised Florence by his imitations. Gregorio, who could not know him, learned his rudiments from Titi, and made still greater progress under Cigoli, whom, in the opinion of many, he successfully rivalled in his picture at Carmine, representing the finding of the Cross, of which there is a print: the church and the picture were burnt, and no public monument of his art remains, except a few frescoes, of which, that in the cloister of S. Maria Novella, though injured by time, shews him to advantage. Little remains of him in the galleries of Florence, as he painted chiefly for foreigners. He formed a scholar of conspicuous merit in Matteo Roselli.

PAOLO PAGANO.

DIED 1716, AGED 55.

He was born at Milan, in 1661, and studied the art of painting at Venice, where he resided for several years, and made a very considerable figure, as a good designer and colourist. The style of this master may be sufficiently understood by the account given of him by Cochin, who describes a composition of his on the stair-case of the Scuola Grande della Misericordia at Venice; it represents one of the works of Mercy, that of Clothing the Naked. The manner in this performance is commendable, the lights are broad, there appears a great deal of the grand taste in the design, and the composition is extremely good.

GIOVANNI BATTISTA PAGGI, or PAGI.

† DIED 1629, AGED 73.

He was born at Genoa, in 1556, and was a disciple of Luca Cangiagio or Cambiasi; in whose school he continued till he was perfected in his profession, and he then imitated the style and manner of his master.

* The author's article has been expunged, because it gives to Gregorio what belongs to Francesco, whose name is not mentioned, and nothing to Gregorio that belongs to him. F.

† Some writers fix his birth in 1566, his death in 1639, and make him only 63 years of age when he died: but the dates above are fixed from the most authentic accounts.

He possessed an uncommon power of pencil, and had an extraordinary freedom of hand; by which talents he was enabled to imitate the touch of almost any master. And it is recorded of him, that he copied a picture of a very celebrated painter, with such exactness and precision, that it was impossible even for the nicest eye, or judgment, to determine which was the original.

The portraits which he painted were admirable, as well for the design as the resemblance; and the historical compositions of this artist are commended for the disposition, expression, and agreeable tone of colouring.

FRANCESCO PAGLIA.

This artist was born at Brescia, and received his instruction in the school of Guercino da Cento; and, by the precepts and example of that eminent master, he proved a disciple worthy of him, his abilities reflecting an honour on the academy where he was taught.

He painted portraits with every degree of excellence of which that kind of painting is capable; grace, resemblance, dignity of attitude, and wonderful relief; which he produced by a tone of colouring that was like nature and life. In his composition of historical subjects, he was equally admired for a fine invention, for correctness of design, for elegance of taste, and lovely colouring.

The best of his works in history are at Brescia; but the portraits of his hand are in Venice, and other cities of Italy.

ARCHANGELA PALADINI.

DIED 1622, AGED 23.

This paintress was born at Pisa, in 1599, the daughter of Filippo Paladini, an artist of eminence in that city, and was taught the principles of design and colouring by her father.

She arrived at great excellence in portrait-painting, and to that perfection added other accomplishments, for which she was equally admired; for she excelled in embroidery and music, and had a most charming voice. Those uncommon talents, united with an agreeable person, procured her the favour and friendship of Maria Magdalena, Archduchess of Austria, at Florence; in whose court she lived universally esteemed, as well for her paintings as for her other perfections.

PALAMEDES PALAMEDESZ.—See STAEVERTS.

GIACOPO PALMA, called the Old.

DIED , AGED 48*.

This eminent painter was born at Serinalta, in the territory of Bergamo, (though Sandrart says, at Venice,) and was a disciple of Titian. He had genius and judgment; and his manner so

* Jacopo Palma, called the Old, in contradistinction of his great-nephew Jacopo, was always considered as the companion and rival of Lotto, till La Combe disturbed chronology by the apocryphal notice that he finished a picture left imperfect by the death of Tiziano in 1576. By this and similar dates he protracts his birth till 1540, and adding the forty-eight years which Vasari gives him, fixes his death in 1588. These assertions shew that he neither reflected on the colour of Jacopo, which still retains some tinge of the ancient style, nor on the authority of Ridolfi, who makes him the master of Bonifazio; nor on the testimony of Vasari, who, in his work published 1568, says, that he died several years before at Venice. This error has been adopted even by Italian authors; and the most entertaining part of this new adjustment is, that at the birth of young Palma, 1544, his great-uncle could not be more than four or five years old. The

much resembled that of his master, that he was appointed to finish a Descent from the Cross, which Titian had begun, but left imperfect. His colouring had extraordinary strength and brightness, occasioned by the frequent retouchings of his pictures; for it is remarked of him, that he usually put his colours on undisturbed, and then touched upon them, and glazed them, giving them the appearance of high finishing, without any appearance of labour.

The paintings of Palma are in great esteem, for the noble taste of his composition, for an expression that was natural and pleasing, for the union and harmony of his colours, for his patience in finishing, and for those graceful airs which he generally gave to his heads, though in his design he was not always correct.

Vasari describes, in very high terms, a composition of the old Palma, at Venice; representing the Ship in which the Body of St. Mark was brought from Alexandria to Venice. In that grand design, the vessel struggling against the fury of an impetuous tempest, is expressed with the utmost judgment; the distress of the mariners; the violent bursting of the waves against the sides of the ship; the horrid gloom, only enlivened with flashes of lightning; and every part of the scene filled with images of terror; are so strong, so lively, and naturally represented, that it seems impossible for the power of colour or pencil to rise to a higher pitch of truth and perfection; and that performance very deservedly gained him the highest applause.

Another of his capital paintings at Venice is a St. Barbara; and in the Palazzo Zampieri, at Bologna, there is a St. Jerom, which is designed with an admirable character, exceedingly well painted; and the colour is excellent, if not a little too much inclining to the yellowish cast. But, notwithstanding all his merit, it must be confessed that he is often incorrect.

It is observed by Vasari, and after him by other writers, that if Palma had died soon after he had painted a few of those pictures which were justly celebrated, he would have deserved to have been ranked in the first class of eminent artists; but he shewed a very inferior degree of merit in his subsequent works; though the imperfections of his latter performances may be overlooked, on account of the excellence of his works in his earlier time.

GIACOPO PALMA, called the Young.

DIED 1628, AGED 84.

Jacopo Palma the Young, so called in contradistinction of the other Jacopo, his great-uncle, may be considered as the last master of the good and the first of the bad period of art at Venice. Born in 1544, he left the scanty rudiments of his father Antonio, a weak painter, to study the works of Tiziano, and particularly those of Tintoretto, whose spirit and slender disengaged forms were congenial to his own taste. At the age of fifteen, he was taken under the protection of the Duke of Urbino, carried to that capital, and for eight years maintained at Rome, where, by copying the antique, Michelangiolo, Raffaello, and more than all, Polidoro, he acquired ideas of correctness, style, and effect; these he endeavoured to embody in the first works which he produced after his return to Venice, and there are who have discovered in them an union of the best maxims of the Roman and Venetian schools: they are all executed with a certain facility which is the great talent of this master, but a talent as dangerous in painting as in poetry. He was not however successful in his endeavours to procure adequate employment: the posts of

The vivacity of colour and breadth of Giorgione, appear to have been the chief object of Palma's imitation, if we consider his most vigorous and most characteristic work, the celebrated St. Barbara, at S. Maria Formosa. In other works he approaches the delicacy and discrimination of Tiziano, and often in the 'impasto' resembles Lotto.

F.

honour and emolument were occupied by Tintoretto and Paolo Veronese, and he owed his consideration as the third in rank to the patronage of Vittoria, a fashionable architect, sculptor, and at that time supreme umpire of commissions: he, piqued at the slights of Paolo and Robusti, took it into his head to favour Palma, to assist him with his advice, and to establish his name. Bernini is said to have done the same at Rome, in favour of Pietro da Cortona and others, against Sacchi, to the destruction of the art; and as men and passions resemble each other in all ages, the same will probably be related of some fashionable architect of our times.

Palma, overwhelmed by commissions, soon relaxed from his wonted diligence, and his carelessness increased when, at the death of his former competitors, and of Leonardo Corona†, his new rival, he found himself alone, and in possession of the field. His pictures, as Cesare d'Arpino told him, were seldom more than sketches: sometimes, indeed, when time and price were left to his own discretion, in which he did not abound, he produced some work worthy of his former fame; such as the altar-piece at S. Cosmo and Damiano; the celebrated Naval Battle of Francesco Bembo in the public palace; the S. Apollonia at Cremona; St. Ubaldo and the Nunziata at Pesaro; the Finding of the Cross at Urbino: works partly unknown to Ridolfi, but of rich composition, full of beauties, variety, and expression. His tints fresh, sweet, and transparent, less gay than those of Paolo, but livelier than those of Tintoretto, though slightly laid on, still preserve their bloom. In vivacity of expression he is not much inferior to either of those masters, and his Plague of the Serpents at St. Bartolomeo may vie for features, gestures, and hues of horror, with the same subject by Tintoretto in the school of St. Rocco: but none of his pictures are without some commendable part; and it surprises that a man, from whom the depravation of style may be dated in Venice, as from Vasari at Florence, and Zuccari at Rome, should still preserve so many charms of nature and art to attract the eye and interest the heart.

F.

**MARCO PALMEGIANI.

FOURISHED 1513—1537.

M. Palmegiani, of Forlì, almost unknown to biography, and styled a Parmesan by Vasari, was a very prolific artist. He is noted for two styles by Lanzi: the first minute and meagre, with figures merely in apposition, and disfigured by the gold and tinsel of the fifteenth century; the second more artificially grouped, more enlarged in outline and proportion, but less varied in the heads. He often annexed to the principal subject, in more minute figures, others that were not connected with it; these he generally highly finished. His works abound in Romagna, and are not scarce in the Venetian state. Eager to pass on to posterity, he seldom forgot to mark both altar-pieces and easel-pictures with *Marcus Pictor Foroliviensis*; or, *Marcus Palmasanus P. Foroliviensis pinsebat*. Of dates he was more careless.

F.

† Leonardo Corona, of Murano, from a copyist became a composer; and though the rival of Palma, a favourite of Vittoria, perhaps as a check to the arrogance or a spur to the negligence of the latter. He sometimes made him models in chalk for the better massing his chiaroscuro; with his help Corona painted the celebrated Nunziata at S. Gio and Paolo, and the picture at S. Stephano, whose grandeur fixes the eye, and reminds us of Tiziano. The general object however of his imitation was Tintoretto; he made a Crucifixion so closely resembling that master's, that Ridolfi has much to do to prove it was no theft. He likewise made use of Flemish prints, especially for landscape. He lived not long, and left a good imitator of his style in *Baldassare d'Anna*, a Fleming, who terminated some of his master's pictures, and painted others of his own invention at the Servi and other churches: inferior to Corona in outline and form, but frequently more mellow and more forcible in his chiaroscuro.

F.

****GIUSEPPE PALMIERI.**

BORN 1674, † 1740.

Orlandi, when he ranks this Genovese among the first artists of Europe, can, without the charge of extravagance, allude only to his superior excellence in painting animals; for subjects of human figures, though he conceived with spirit, and coloured harmoniously, he wanted sufficient correctness of design; a defect which appears to have been less owing to ignorance than negligence; for, in his picture of the Resurrection at S. Domenico, and a few more, where attention prevailed over hurry, outline and style have little to fear from censure. F.

****DON ACISLO ANTONIO PALOMINO Y VELASCO.**

BORN 1653, † 1726.

Palomino, born at Bujalance, studied at Cordova in grammar, philosophy, theology, and jurisprudence; the elements of art he acquired of Don Juan de Valdes Leal; and to acquaint himself with the style of different schools, went in company of Don Juan de Alfaro, 1678, to Madrid. Here the friendship of Carrenno procured him the commission of painting the gallery del Cierzo, he pleased the king and the minister, and in 1688 he was made painter to the king. He was now overwhelmed with commissions, for many of which, notwithstanding the most surprising activity, he could furnish only the designs; their ultimate finish was left to the hand of his pupil Dionisio Vidal; but whatever was designed and terminated by himself, in fresco or in oil, possesses invention, design, and colour, in the essential; and what taste and science could add, in the ornamental parts. His style was certainly more adapted to the demands of the epoch in which he lived, than to those of the preceding one, and probably would not have obtained from Murillo the praises lavished on it by Luca Giordano; but of the machinists, who surrounded him, he was, perhaps, the least debauched by manner.

Palomino may be considered as the Vasari of Spain; as copious, as credulous, as negligent of dates; too garrulous for energy, and too indefinite for the delineation of character, but eminently useful with the emendations of modern and more accurate biographers ‡. F.

****PIETRO PANCOTTO.**

BORN †

Of this Bolognese scholar of the Caracci little is known, but the pictures which he painted in fresco, in the church of S. Colombano, censured for the insolence of introducing a caricature of his parish-priest in the person of an evangelist, but estimable as works of art. F.

PANDOLFO.—See RESCHI.

PAOLO PANINI.

DIED 1758, AGED 67.

This painter was born at Placentia, in 1691, with a peculiar capacity, which he cultivated by studying at Rome, where he designed every vestige of ancient magnificence, the ruins of superb

‡ The work of Palomino is divided into three parts, theoretic, practic, and biographic. The two first bear one title—*El Museo pictorico y escala optica*. The third part, distinguished by that of *El Parnaso Espannol Pintoresco laureado*, &c. *Tomo Tercero, Madrid*, 1724, though, perhaps, only intended as an appendix to the two former, is by far the most important and interesting. F.

Roman edifices, cenotaphs, columns, baths, arches, and obelisks, as also some of the most effire buildings, the ornaments of modern Rome.

He studied the works of Ghisolfi with peculiar pleasure; he formed his taste, style, and manner, by the compositions of that esteemed artist; and his strongest ambition was to imitate him; so that he soon became eminent in that style, beyond all his contemporaries. His composition is rich; the truth of his perspective is critically exact; and his paintings are universally esteemed, for the grandeur of the architecture, for the clearness of his colouring, for the beautiful figures which he generally introduced, and also for the elegant taste with which he disposed them. He always designed them correctly, and set them off with suitable attitudes and expression.

However, this description of his merit must be supposed to allude to his early and prime performances; for, in his latter time, his pictures were distinguishable by a free and broad touch, but they are feeble in their colouring and effect. At all times indeed he was too apt to design his figures rather too large for the architecture, which diminished the grandeur of the most magnificent parts of his composition, and was quite contrary to the practice of Ghisolfi, whose works must perpetually afford a pleasing deception to the eye, by the perspective proportions observed between the figures, buildings, and distances.

At Rivoli, a pleasure-house belonging to the king of Sardinia, there are several of Panini's paintings, which are views of that fine retreat and its environs. They are beautifully coloured, well handled, and with a touch full of spirit; though in some parts, the yellow seems a little too predominant, and the lights are not always distributed in such a manner as to produce the most striking effect.

MARIA HELENA PANZACCHI.

This paintress, born at Bologna, in 1668, of a noble family, learned design under the direction of Emilio Taruffi, and in the compass of a few years acquired great readiness in composition, and a lovely tint of colouring.

She also excelled in painting landscapes; and, by the beauty of her situations and distances, allured and entertained the eye of every judicious beholder. To the figures which she inserted she gave grace, becoming attitudes, and a lively and natural expression.

JOHN PARCELLES.

He was born at Leyden, in 1597, and became the disciple of Cornelius Vroom. His manner of painting was but slow, as he finished his pictures with extreme neatness. At first he only lightly touched his designs, till the whole composition was completed; and then he worked freely, though with an uncommon degree of care, giving the utmost transparence to his colours.

His general subjects were sea-pieces; either calms, which are clear and excellently handled; or sea-shores, crowded with mariners, or with fishers casting or drawing their nets. In those every figure was touched with spirit, and every object shewed the genuine character of truth and nature. But his chief excellence appeared, where he represented storms attended with lightning, shipwrecks, waves in the most violent agitation, and vessels in the utmost distress. Those he described with all the force of real nature, and enriched his subjects with figures that were remarkably good, as well for their propriety of action and character as for their expression.

JULIUS PARCELLES, called the Young.

He was born at Leyerdorp, the son of John Parcelles, and instructed in the art of painting by his father, whose style, touch, and manner of colouring, he so exactly imitated, that his works

are very frequently supposed to be the performances of his father, especially as both artists marked their pictures with the same initial letters, J. P.

The paintings of Julius, however, are not equal to those of John; but they have abundance of nature in the prospects and the tints; his shores, and sand-hills, with the small vessels lying near the edge of the water, are wonderfully well expressed and well designed.

JUAN DE PAREJA.

DIED 1670, AGED 60.

This artist was born in 1610, and rendered himself remarkable by discovering a fine genius to painting, and arriving at a great degree of excellence in it, from the most low and contemptible station in life. He was a Mestizo, which is a name given to those who are born in the West-Indies, of a father who is a Spaniard, and a mother, a native Indian; and happening to become the slave of Diego Velasquez, he was solely employed in grinding the colours for his master.

But his genius urged him to the art so strongly, that he spent whole nights in drawing, and denied himself the necessary refreshment of rest and sleep, endeavouring to imitate Velasquez. Yet, notwithstanding his private assiduity to improve himself, he was under perpetual apprehension of being discovered by his master; because he knew the pride of that painter would make him account it a disgrace to the profession, to see a performer in his own way of so mean and servile a condition. However, he proceeded in his usual method of practice, till he had made a considerable proficiency; and having observed, that the King of Spain, Philip IV., who often resorted to the apartments of Velasquez, always ordered those pictures which were placed with the painted side to the wall, to be turned to his view for his amusement, Pareja fixed a picture of his own painting in that position, which the king's curiosity caused to be turned; and in that instant Pareja fell on his knees, and supplicated the king to obtain his pardon from his master, for having presumed to practise painting without his approbation.

Philip, agreeably surprised at the address, and being also pleased with the work, bid Pareja rest contented, and told Velasquez, that the man who shewed such a genius, and possessed such talents, ought no longer to be a slave. Immediately Pareja was emancipated; yet he never quitted his master; and, even after the death of Velasquez, he served the daughter of that painter with a degree of gratitude worthy of a person of much nobler birth and better education.

He was wonderfully happy in painting portraits, which he executed so exactly in the taste, style, colouring, and penciling, of his master, that they could not (as it is reported) be distinguished from the works of Velasquez.

JAMES PARMENTIER.

DIED 1730, AGED 72.

He was a native of France, born in 1658, and was nephew to Sebastian Bourdon, from whom he received the first instructions in the art of painting. When his uncle died, he went to England, and was employed at Montague-house by La Fosse, to lay his dead colours, and likewise to assist him in other parts as occasion required; but afterwards he resided for several years in Yorkshire, where he painted historical subjects as well as portraits.

An altar-piece in a church at Hull, and another in St. Peter's church at Leeds, representing Moses receiving the Law, are of the hand of this artist. His best work is on the staircase at Worksop; and at the Painters' Hall, in London, there is a picture presented by Parmentier to that company, of which the subject is Diana and Endymion.

FRANCESCO MAZZUOLI, called PARMIGIANO.—See MAZZUOLA.

DOMENICO PARODI.

BORN 1668, DIED 1740.

Domenico Parodi, of Genoa, was the son of a sculptor, and a sculptor and architect himself, but he is chiefly celebrated as a painter. He had a vast capacity, and with some literature combined a deep theory of his art; he had studied the antique, and possessed a general power of execution. At Venice he was the pupil of Mombelli, and imitated sometimes Tintoretto and sometimes Paolo with success. At Rome he imbibed the principles of Maratta, and painted various altar-pieces in that style. His most praised work, and perhaps the best work of that kind in Genoa, is the saloon of the palace Negroni. He was not however always equal to himself, and sometimes suffered his scholars to run away with his name. The best of these was *Angiolo Rossi*, a priest, a good imitator of Maratta, though his works are few. *Batista Parodi*, the brother, but not the scholar, of Domenico, addicted himself to the Venetian school, and debased great natural powers by indiscriminate execution. He lived much at Milan and at Bergamo. *Pellegro Parodi*, the son of Domenico, an excellent portrait-painter, resided at Lisbon.

F.

JOSEPH PARROCEL, called the Old.

DIED 1704, AGED 56.

He was born in Provence, in 1648, where he learned the rudiments of the art, and was tolerably skilled in design and colouring; but not content with that instruction which he could receive in his own country, he travelled to Rome, where he placed himself as a disciple with the famous Giacomo Cortesi, called Bourgognone. He chose the same subjects as his master, and painted battles in the same taste and style, which gained him great reputation; for, although his works could not stand in competition with those of Bourgognone, yet they had so much merit in the composition, so much judgment in the design, and such spirit in the execution, as placed him on an equality with any other artist of his time.

When he quitted the school of Bourgognone he went to Venice, and spent several years in that city, studying the works of those artists who were most eminent for colouring; and the happy effect of the observations he then made, was evidently seen in all his future performances. Parrocel always made it his constant rule to consult nature in every object he designed; he worked with readiness and ease; was curiously careful in the preparation of his colours; and that freshness which appears in his paintings, is a lasting evidence of his singular skill. In his battles every part is in motion; his figures and horses have attitudes that are natural, and full of fire; and the variety of passions are sensibly, and often feelingly, expressed.

He did not however entirely confine himself to subjects of that kind: he painted portrait well, and had some merit as a history-painter; a proof of which is the picture of St. John in the Desert, in the church of Notre Dame at Paris.

CHARLES PARROCEL, called the Young.

DIED 1729, AGED 52.

He was born at Paris, in 1677, the son and disciple of Joseph Parrocel, and the imitator of his style.

The composition, the manner of handling, and the tint of colouring, in the works of the young

and old Parrocel, were so similar, that the performances of the former are frequently mistaken, even by good judges, for the works of the latter.

There was also a nephew of Joseph, named Ignatius Parrocel, who painted battle-pieces, whose pictures have a strong resemblance to those of the old Parrocel. This painter died in the year 1722.

GIUSEPPE PASSERI, or PASSARI.

DIED 1714, AGED 60.

G. Passeri received his first instruction from his uncle Giambatista Passeri, a friend and tolerable imitator of Domenichino, and celebrated for his impartiality and acumen as a biographer of painters. He afterwards became a darling scholar of C. Maratta, and holds a distinguished rank among his imitators. One of his best works is S. Jerome meditating on the Last Judgment, at Pesaro. As a pendant to the altar-piece of his master in the Basilica Vaticana, and under his direction, he painted the Baptism of the Centurion by St. Peter, which after having been copied in Mosaic was sent to Urbino, and in vigour of tint far excels the languid colour of his other works. F.

BARTOLOMEO PASSEROTTI.

DIED 1595.

Bartolomeo Passerotti, of Bologna, was one of the pupils and assistants of Taddeo Zuccari. He was the first of Bolognese painters who introduced naked torsoes in sacred subjects. The most eminent of his altar-pieces are the Decollation of St. Paul alle Tre Fontane at Rome, and at S. Giacomo of Bologna, our Lady with various Saints, painted in competition with the Caracci, and honoured by their praise. His Tityus, when exhibited to the public at Bologna, was by the Dilettanti mistaken for a work of Michelangiolo. But he did not always husband his powers with equal diligence and refinement, hurried away by that frankness and facility of execution which debauched Giuseppe Cesari, whom he however excelled in correctness of design. In portrait, for character, dignity, and propriety of composition, he approached Tizian himself, in the opinion of Guido. His power of drawing with the pen attracted Agostino Caracci to his school, who made it the guide of his line in engraving. He composed a book on symmetry and anatomy, which may be considered as a commentary on his works. Of his three sons, *Tiburzio* had considerable merit: he painted the Martyrdom of S. Catherine in the best style of his father. *Aurelio* was a good miniature-painter. *Ventura* never rose to mediocrity. A spar-row, often introduced in the works of Bartolomeo, is an allusion to his name. F.

PASSIGNANO.—See CRESTI.

LORENZO PASINELLI.

*DIED 1700, AGED 71.

He was born at Bologna, in 1629, and received his earliest instructions in painting from Simon Cantarini, under whom his improvement was so great, that he distinguished himself by correctness of design; but having visited Venice, and thoroughly considered the majestic and

* The Chronological Tables of the famous Painters, published by Mr. Harms, at Brunswick, are in a multitude of articles extremely incorrect: but with regard to this painter the error is unpardonable; for he says Pasinelli was born in 1629, and that he died in 1648, when he could have been only 19 years of age: whereas all writers agree, that he lived to a great age; and, by the most authentic account, he died in 1700, aged 71, which makes a difference of fifty-two years.

profound style of Paolo Veronese, he changed his first manner, which he had practised with great success at the court of Savoy, and studied to emulate the more noble manner of the Venetian master.

At his return to his own country, he was eagerly employed by all the nobility, and the principal ecclesiastics at Bologna; for he painted historical subjects in a small as well as in a large size, from sacred as well as profane writers; and his works were universally admired.

In the Palazzo Ranuzzi, at Bologna, there is an excellent painting by Pasinelli, representing the Roman Charity; and in the Palazzo Zambeccari, in the same city, is a grand design of the Martyrdom of St. Ursula and her Companions, which is extremely well composed, and very lovely in the colouring; the heads are beautiful, and they have a great deal of expression.

PASQUALINO.—See ROSSI.

P A T E L.

He was born in France; but neither his age, nor the master under whom he studied, are ascertained by any of the authors that I have consulted. However, his works are universally known, and very deservedly admired. In his own country he is called the French Claude, for he seems to have taken Claude Lorrain for his model, and in many respects he has imitated that admirable master with great success.

The forms of his trees are elegant and loose; his scenery is rich, and his buildings and other ornaments are designed in a very pleasing taste. His skies are judiciously adapted, having always a very remarkable warmth; and although it cannot truly be said, that he equalled his model, yet it is no small degree of honour even to imitate him happily. The breaking of his ground shews skill and judgment; his distances are finely observed; and the antique buildings, vases, monuments, and ruinous aqueducts, introduced in his compositions, give his pictures abundance of richness and elegant variety. His works sufficiently shew that he studied nature with nice observation, and his choice was always agreeable. In one respect he was superior to Claude, for his figures are usually designed in a delicate taste, and drawn with correctness. His touch is light and firm, his colouring generally clear and natural, and his sites pleasing.

JOACHIM P A T E N I E R.

He was born at Dinant, about the year 1487, but learned the art of painting at Antwerp, and was received as a member of the academy of painters in that city in 1515. His principal subjects were landscapes, which he painted well, with charming distances, and figures exquisitely touched and designed. There appeared a peculiar neatness in the leafing of his trees, and the trunks and branches of them had all the freedom of nature. His works, even in his life-time, were held in such high esteem, that they were industriously sought for, and eagerly purchased at great prices.

It was much lamented, that notwithstanding his merit in his profession, and the encouragement he received, he should consume the largest portion of his time in taverns, and other kinds of dissipation; by which he not only impoverished himself, but also deprived the world of so many valuable productions as he might have finished. But it was his invariable custom, never to take up the pencil, till want compelled him to use it.

He painted battles with extraordinary spirit; his compositions in that style were filled with a number of figures, and each of them was well designed, and finished with the utmost exactness. Sandrart mentions an admirable battle-piece of Patenier's painting, in the possession of Melchior

Wyntgis, at Middleburgh. When Albert Durer was at Antwerp, the works of this artist afforded him so much satisfaction, as he saw an uncommon degree of merit in his performances, that he painted his portrait, in order to preserve the memory of so eminent a master*.

JOHN BAPTIST PATER, generally called PATERRE.

DIED 1736, AGED 41.

He was born at Valenciennes, in 1695, and was the disciple of Anthony Watteau, under whose direction he was placed when he was very young. He had a good taste of colouring; and when he painted views of particular buildings, or real scenes after nature, they were executed in a pleasing and masterly manner. Yet he too much neglected the study of nature, and the correctness of design; consulting immediate advantage, more than the establishment of his reputation.

He never arrived at the merit of his master, though he imitated his style; but there is somewhat of spirit in his compositions, that renders them pleasing.

PAUDITS.

This artist is mentioned by Sandrart as a painter of great merit, but there is no account of the time in which he flourished. He was born in Lower Saxony, and became a disciple of Rembrandt, where he so much distinguished himself, as to be ranked among the best performers in that school. On his quitting Rembrandt, he was for some time employed by the Bishop of Freisingen; he painted several historical designs, as well as portraits for that prince; and spent some years in the service of the Duke of Bavaria, where his works were held in great estimation.

While he resided at that court, one Roster, a painter, lived at Nuremberg, who seems to have been envious of the reputation of Paudits, and proposed to paint a picture on any subject, in competition with him. Those artists appear to have painted in a different style: Roster was most considerable for his high finishing; the other, for force and freedom of pencil, in the manner of his master Rembrandt.

The subject agreed on by both was, a Wolf tearing a Lamb. Paudits shewed in his work a great superiority in the design, and also more truth, force, and expression; which secured to him the approbation of the best judges: but the neatness with which the wool of one animal, and the hairs of the other, were finished, with a competent transparence of colour, so far prevailed with the majority of those who accounted themselves connoisseurs, that the preference was given to the picture painted by Roster. And such injudicious determinations must ever be expected, when works which are the product of genius and judgment happen to be submitted to the censure of those who want both; because such persons are only guided in their opinions by caprice, fancy, or whim, and most frequently by an overweening conceit of their own taste and discernment.

A declaration so unexpected by Paudits; depressed and preyed upon his spirits, and affected his mind with such extreme violence, that he died in a few days after, universally pitied and regretted.

* Our author, who is so copious in his encomiums on this artist, has, after all, omitted the elegant mark which Patenier set on all his pictures, and by which our Dilettanti may readily pick them out from others: we shall communicate it in Mr. Descamps' own words: 'Patenier rendoit ses Tableaux reconnoissables par un petit bon-homme *chiant*, qu'il mettoit par-tout: c'étoit là le coin du Peintre.' Descamps I. p. 32. F.

HORATIUS PAULYN.

This painter is supposed to have been born about the year 1643, and he resided at Amsterdam, but the master under whom he studied is not known.

He had a very lively imagination, he composed readily, and designed well; but his greatest excellence consisted in his colouring; for his pencil was so exceedingly neat, and the tone of his colouring so sweet and delicate, that it was capable of deluding any lover of the art to admire what morality and modesty must compel him to detest. Too frequently he prostituted his art, to represent subjects that were indecent and obscene, which lessened him considerably in the public esteem.

One of the small pictures of Paulyn, excellently finished, was valued at an hundred pounds; though probably that exorbitant price was fixed on it, rather on account of its inmodesty, than for any intrinsic merit in the performance.

ISAAC PAULYN.

He was the disciple of Abraham Vanden Tempel; and after he had perfected his studies with that master, he went to England, where he resided for several years, and found sufficient encouragement and employment. But, in the year 1682, he retired from that kingdom, and settled at the Hague, where he painted the portraits of the principal persons in that city, with very great approbation.

PELLEGRINO DA MODENA.—See MUNARI

PELLEGRINO TIBALDI, DA BOLOGNA.—See TIBALDI.

PELLEGRINO DA SAN DANIELLO*.

Martino d'Udine is in the History of Painting called Pellegrino di S. Daniello. This new name was given him by his master Giovanni Bellini, who, in a fit of rapturous applause at the singularity of his talent, exclaimed, Pellegrino (novel, rare)! and the new birth-place he acquired from his long residence at S. Daniello, a castle in the neighbourhood of Udine. Udine, however, is proved to have been the place of his nativity, and there it is where his works must be inspected, and where he entered on a trial of skill with his former master: but it does not appear that he succeeded in the attempt to equal, much less to eclipse Bellini, whose picture of S. Marco, in the dome of Udine, may be considered as his masterpiece; whilst the picture of Pellegrino is dismissed by Vasari with the inferior praise of excelling, though not by much, the work of his fellow-scholar *Giovanni Martini*. Pellegrino numbered among his pupils *Bastiano Florisgerio*, a spirited but less mellow painter, and *Luca Monverde*, who died a youth, but left a picture which proves him to have been a prodigy of ingenuity. F.

ANTONIO PELLEGRINI, of PADUA.

DIED 1741, AGED 67.

Rosetta, in his Guida di Padova, numbers a Pellegrini among the painters of that place, because he was the son of a citizen of Padua established at Venice, where he was born. The

* This painter has not been transposed, because neither of the two names by which he is known can be considered as his family name, and he is chiefly distinguished by that of Pellegrino. F.

school of Venice will not lose much in being deprived of him. His great success in France, Italy, and England, can only be ascribed to the decay of the art, and the insinuating gentility of his manners. He had ingenuity, facility, and a certain gaiety of ideas, but little foundation of principles, with an indecision which sometimes makes the objects which he represented float between being and not being, between reality and evanescence. His colour was flimsy, languid, and fugitive. He gained a considerable sum by dispatching the plafond of the notorious Mississippi Hall at Paris, in eighty mornings. F.

GIOVANNI FRANCESCO PENNI, called IL FATTORE.

DIED 1528, AGED 40.

G. F. Penni, of Florence, called *Il Fattore*, or the Steward, from having been intrusted with the domestic concerns of Raphael, soon became one of his principal assistants. He more than any other helped him in the execution of the cartoons of the *Arazzi*, and in the Loggie of the Vatican painted the Histories of Abraham and Isaac. After the death of his master he executed the fresco of the Coronation in the Stanza of Constantine. The upper part of the Assumption of the Virgin, a work of Raffaellesque grace, at Monte Lupi, in Perugia, is ascribed to him, though Vasari gives it to Perino del Vaga: the under part with the Apostles is painted by Giulio. Of the works which he performed alone, no frescoes, and so few oil-pictures remain, that they may be considered as the principal rarities of galleries. Facility of conception, grace of execution, and a singular felicity in landscape, are mentioned as his characteristics. Penni wished much to unite himself with his co-heir Giulio, but being coldly received by him at Mantua, went to Naples, where his works and principles might have contributed much toward the melioration of style, had he not been intercepted by death. He left at Naples, with his copy of the Transfiguration, a scholar of considerable merit, *Lionardo Malatesta*, or *Grazia*, of Pistoja. F.

LUCA PENNI.

He was born at Florence, and was the brother of Giovanni Francesco Penni. As he had a close connection with Pierino del Vaga, who had married his sister, he worked with that master for some years at Genoa, Lucca, and other cities of Italy, with great credit. Afterwards he went to England, and was employed by King Henry VIII. for whom he painted several designs; and was also engaged by some of the merchants of London; but at last he almost entirely quitted the pencil, devoting all his time and application to engraving*.

SANTO PERANDA†.

DIED 1638, AGED 72.

Santo Peranda, born at Venice, 1566, the scholar of Leonardo Corona, and the younger Palma, acquired a competent share of design at Rome, and had more than one style. His great works at Venice and Mirandola have much of the tint and fire of Palma: as he advanced in age, he became more considerate, more attentive to principle, more delicate and finished; a proof of this is the Deposition from the Cross, at S. Procolo. His best disciple was *Matteo Ponzore*, a Dalmatian; by whom he was assisted in the works at Mirandola, and who in time became the author of an original style, which excelled in pulp and mellowness that of Peranda,

* This is a mistake. Luca Penni did not engrave himself, he furnished designs to Giorgio Mantouano, Philip Galle, &c. F.

† In the expunged article of this painter, the author dates his birth in 1466, and dispatches him in 1538, and yet makes him study the works of Paolo Veronese, who was born in 1530. F.

but did not reach his elegance : Ponzone made use of the model without attending much to ideal improvements. F.

FRANCIS PERRIER.

DIED 1650, AGED 60.

He was born at Maçon, in Burgundy, in 1590, with some capacity. Having quitted his own country to improve his knowledge in the art, he travelled through most parts of Italy, and at last arrived at Rome, where he examined the works of the ablest artists, and fixed on Lanfranc as his model for imitation.

During his continuance at Rome, he acquired a good taste, an easy manner of designing, and tolerable correctness ; but he had very little knowledge of perspective ; his colouring is always too black, and the airs of his heads want grace and elegance. However, he etched, after his own drawings, an hundred of the most celebrated antiques, and some of the works of Raphael, with a great deal of spirit, though in some parts not quite as correctly as could be wished.

PIETRO PERUGINO.—See VANNUCCI.

PETRUCCIO PERUGINO.—See MONTANINI.

BALDASSARE PERUZZI.

DIED 1536, AGED 55.

This painter is said to have been born at Siena ; but Vasari asserts, that Antonio Peruzzi, the father of this artist, was a rich citizen of Florence, who, to avoid the miseries of a civil war, retired from that city to Volterra, where Baldassare was born, in 1481 ; and in a few years after he went to settle at Siena, where he continued during the remainder of his life, which afforded sufficient cause to conjecture that his children were born there, and not at Volterra*.

Baldassare, who early shewed a lively genius, learned design from an eminent goldsmith of Siena, and pursued his studies by the instruction of those who were accounted most ingenious in the profession of painting ; till having gained a competent degree of knowledge, he applied himself, with incredible diligence, to practise after the works of the most celebrated masters, and imitated them with so much exactness and truth, as seemed wonderful to the most able connoisseurs of that time. From Siena he went to Rome, where he was employed by Pope Alexander VI. and in the palace of that pontiff, as also in several chapels and convents, he painted many grand designs in fresco, which were commended for their grace and elegance of style. His genius inclined him particularly to paint perspective and architecture ; and as he understood the essential principles of the chiaroscuro in a degree far superior to any of his contemporaries, he managed it in such a manner, that he produced surprising effects. His usual subjects were views of streets, palaces, corridors, porticoes, and the insides of magnificent apartments, in which he represented every cornice, frieze, bas relief, or suitable ornament ; and, by a judicious

* It has been proved against Vasari, that this great but unfortunate artist was born at Accajano, in the diocese of Volterra, but in the territory, and a citizen, of Siena, in poor and depressed circumstances. His frescoes approach the style of Raphael ; such is the Judgment of Paris in the castle of Belcaro, and the celebrated Sibyl at Fonte Giusta of Siena, whose divine enthusiasm has never been excelled. His great prerogative however was architecture : Lomazzo calls him ' Architetto universale,' and as such he superintended for some time the fabrick of St. Peter, unrewarded and pitifully paid. With regard to his origin, see ' Lettere Senesi,' tom. iii. pag. 178. F.

distribution of his lights and shadows, gave them a roundness and projection, as natural, and as striking, as if they were real.

It is not possible to give a nobler testimony of the powerful effect of this master's painting, than to say, it surprised and pleased even Titian: for, when that famous artist viewed some of the perspective works of Peruzzi, he was so deceived, that no arguments could persuade him to believe that any of the objects he saw were produced by the pencil, till he at last changed his point of view, and then he expressed a much greater degree of astonishment, at the beauty and artifice of the performance, and at the exquisite deception it created. He excelled in painting scenes for theatres, in which subjects he introduced, with extraordinary taste and judgment, all those decorations peculiar to the stage, and he is accounted the first who practised that style of painting.

He studied architecture, and became very eminent in it, having received some instructions from Bramante, the friend of Raphael. He wrote a treatise on the antiquities of Rome, and a commentary on Vitruvius; but unhappily he died before they were published, being poisoned by some persons who were envious of his reputation and of his talents.

FRANCESCO PESELLI.

DIED 1517, AGED 77.

He was born at Florence, about the year 1440, and became a disciple of Andrea del Castagno, whose style and manner he always imitated. He was particularly fond of painting animals, studying every species after nature with singular care; and in order to have those objects ready on any occasion, to paint them after the life with greater exactness, he constantly preserved a variety of animals under his own roof, to serve him as models, and represented them with a spirit, life, truth, and nature, far superior to any of the artists of his time.

Till he was thirty years of age he continued with Castagno, and by that time he was considered as a very eminent master. He painted historical subjects as well as animals; he worked in fresco as well as in oil; and finished several fine designs in the chapels and palaces at Florence, which were beheld with approbation. But he obtained uncommon applause for one composition, which was the Wise Men offering to Christ gold, and frankincense, and myrrh. His merit in his profession procured him esteem, and he was beloved by all his fellow-citizens, for his amiable temper and disposition.

GERARD PETERS.

He was born at Amsterdam, about the year 1580, and at first studied the art of painting under Jacques Lenards, who painted on glass; but afterwards he was instructed by Cornelius Van Haerlem, being the first, and also the best, disciple of that master.

No artist in the Netherlands was equal to him for designing the naked, or for giving his figures a certain air of elegance. He spent some years at Rome; and when he found himself sufficiently improved, he returned to his native city, where he had constant employment, for conversations, landscapes, and portraits in a small size, which he finished highly, and with extraordinary truth and nature. Govaerts, who proved an excellent landscape-painter, was the disciple of this master.

BONAVENTURE PETERS.

DIED 1652, AGED 38.

He was born at Antwerp, in 1614, and became one of the most eminent painters in the Low

Countries. The subjects he delighted to represent, were storms at sea; in which he described, in a lively, natural, and pathetic manner, every circumstance that could fill the imagination with pity and terror. The raging of the waves, the impending tempest, the vessels foundering, or dashed in pieces against rocks, the mariners perishing in the deep, or seeming to dread a more lingering death on a desert shore, are expressed by his pencil with the utmost truth, nature, and probability. But, although his general subjects were of that kind, yet he painted calms with an equal degree of merit, and likewise prospects of towns and castles adjoining to the sea.

His pencil is light; his touch neat, and full of spirit; his colouring exceedingly transparent; and his water, whether he describes it agitated or still, has equal truth and delicacy. His pictures, however, are not equally good, nor equally valuable; for in some the figures are extremely well designed, and exquisitely finished; and in others, the colouring of the whole is rather too light, and the draperies of the figures are sometimes interspersed with tints which do not harmonize with others. But his best works have extraordinary merit, and must always be very estimable.

JOHN PETERS.

This painter was brother to Bonaventure Peters, and born at Antwerp, in 1625. He painted the same subjects for which his brother was so deservedly famous; and many of the works of John pass for the works of Bonaventure, being as finely touched, as well coloured, as transparent, and adorned with excellent figures.

He frequently painted sea-fights, which were much admired for the goodness of the design, as well as for the clearness of the colouring; and he also painted views of villages, towns, and fortified cities on the banks of rivers, which he designed after nature, generally making an agreeable choice, and finishing them with remarkable neatness.

FRANCIS LUCAS PETERS.

DIED 1654, AGED 48.

He was born at Mechlin, in 1606, and received his first instruction from his father; but afterwards he was placed as a disciple with Gérard Segers.

He principally painted landscapes with small figures, which he executed with great correctness, and touched with exceeding delicacy. The beauty and merit of his paintings recommended him to the favour of the Archduke Leopold, who retained him in his service for many years, and always held him in the highest esteem; and as that prince engrossed the greatest part of his time and his labours, the pictures of this artist are very scarce, and are rarely to be purchased.

JOHN PETITOT, the Old.

DIED 1691, AGED 84.

This artist was born at Geneva, in 1607; and having a peculiar turn for miniature-painting, he studied the art of enamelling with inexpressible application, and at last arrived at such a degree of perfection, that he may justly be accounted almost inimitable. There is not only a neatness of handling in all his works, but a grace and expression which can never be sufficiently admired, and perhaps will never be excelled. Many of his portraits have been esteemed equal to Vandyck; it was even thought that Petitot was particularly directed by him, in those portraits which he painted after his originals. He was wonderfully patient in finishing his works, and had the judgment and skill to conceal the labour which the management of his colours peculiarly required.

It is asserted by an ingenious French writer, that Petitot, and Bordier, his assistant, derived the chemical part of their knowledge of the most beautiful and durable colours proper for enamel, from Sir Theodore Mayerne, at London. That great physician was uncommonly skilled in chemistry, and generously communicated the secrets he had discovered to those painters, who improved themselves by continual experiments of their own, till at last they brought their colours to the utmost perfection.

Petitot was, by the recommendation of Sir Theodore, made known to King Charles I. and had the honour to paint the portraits of that monarch, and the whole royal family. He continued in England till Charles was brought to the scaffold, and in the year 1649 returned to Paris, where he was highly favoured by Lewis XIV. and by his admirable works acquired an ample fortune. But on account of the revocation of the edict of Nantes, he with great difficulty, and not without some persecution from the Bishop of Meaux, obtained permission to retire to Geneva, having declared himself a Protestant; and after a few years residence in that city, he settled at Vevay, in the canton of Berne, where he spent the remainder of his days in ease and affluence, as also in universal esteem.

The usual price he received for a portrait was thirty pistoles; and for several years before his death his price was increased to forty. However, he only painted the heads and hands of his figures; for the hair, the grounds, and the draperies, were executed by Bordier, who was brother-in-law to Petitot. And it may appear somewhat extraordinary, that they associated and laboured together for fifty years, and in that great length of time they never had the smallest contest or misunderstanding.

The colouring of Petitot is extremely soft and lively, and it is so artfully managed, that it can never change; which circumstance must always give his works a superior value. He generally painted on plates of gold or silver, and very rarely on copper. He had a son,

—— PETITOT, called the Young,

to whom he communicated all his knowledge, which he had obtained by many years of experience; and that son, by copying the works of his father, and on all occasions using them as his models, soon gained a considerable reputation. He settled afterwards in London, where he followed his profession with the utmost success and credit; and several of the portraits which were painted by him, are now shewn as the work of the Old Petitot, although to a judicious eye they appear far inferior.

PETER PEUTEMAN.

DIED 1692, AGED 42.

He was born at Rotterdam, in 1650, and was a good painter of inanimate objects; but the most memorable particular relative to this artist, was that incident which occasioned his death.

He was requested to paint an emblematical picture of mortality, representing human skulls and bones, surrounded with rich gems and musical instruments, to express the vanity of this world's pleasures, amusements, or possessions; and that he might imitate nature with the greater exactness, he went into an anatomy-room, where several skeletons hung by wires from the ceiling, and bones, skulls, &c. lay scattered about, and immediately prepared to make his designs.

While he was thus employed, either by fatigue, or by intense study, insensibly he fell asleep, but was suddenly roused by a shock of an earthquake which happened at that instant, on the 18th of September, 1692. The moment he awoke, he observed the skeletons move about as they were shaken in different directions, and the loose skulls roll from one side of the room to the other; and being totally ignorant of the cause, he was struck with such a horror, that he threw

himself down stairs, and tumbled into the street, half dead. His friends took all possible pains to efface the impression made on his mind by that unlucky event, and acquainted him with the real cause of the agitation of the skeletons; yet the transaction still affected his spirits in so violent a manner, that it brought on a disorder which in a very short time ended his days.

His general subjects were either allegorical or emblematical allusions to the shortness and misery of human life.

** FRANCESCO PIATTI.

BORN 1650, †

Piatti, born at Teglio in the Valteline, resided chiefly at Mazzo, a village of that country, and from thence dispatched a multitude of altar-pieces and cabinet pictures for the neighbouring churches and galleries. What school he came from, or what style he followed, whether he were an inventor or an imitator, his biographer has not told us; but mentions a Cleopatra of his, in the villa of some noble family at Delebio, as an object of admiration.—See Fuessli's Appendix, p. 41.

F.

** CALLISTO PIAZZA.

FLOURISHED FROM 1524 TO 1545.

C. Piazza, of Lodi, imitated the style of Titiano, and sometimes of Giorgione, with distinguished and often unrivalled success. Such is the surprising beauty of some heads painted by him in one of the chapels of the Incoronata at Lodi, that a tradition prevailed of their having been painted by Titiano himself, on his passage through that place. His picture of the Madonna with some saints, at S. Francesco in Brescia, reminds us of Giorgione.

To the memory of this great man, Ridolfi has done little justice, by praising him only for his colour in fresco and distemper, without noticing the grandeur of his design, and the elegance of his forms. He likewise mistakes the name of his native place for his surname, and calls him a Brescian, in defiance of the inscriptions at the Incoronata, and elsewhere, of *Callixtus de Platea*, and *Callixtus Laudensis*.

F.

GIO. BATISTA PIAZZETTA.

DIED 1754, AGED 71.

Giambattista Piazzetta, of Venice, was the son of a statuary in wood, who probably gave him what foundation he had in design. He exchanged the gay and open manner in which he painted at first, for the dark and murky one that ever after characterised his works, from the contemplation of Spagnoletto's and Guercino's styles. He attempted to surprise by cutting contrasts of light and shade, and succeeded; such decision of chiaroscuro gave value to his drawings, and was eagerly imitated in prints, but his method of colouring destroyed its effect in a great measure on the canvas; increased and altered shades, faded lights, dingy yellows, produced dissonance and spots. When this is not the case, and in better-preserved pictures, the effect is novel, and strikes at first sight, especially in subjects that border on horror, such as the Decollation of St. John in a dark Prison, at Padua; a work painted in competition with the best painters of the state, and preferred.

Piazzetta had no great vigour of mind for copious composition; he consumed several years in finishing a Rape of the Sabines, for a Venetian nobleman; and in the expressions of his altar-pieces he had certainly more devotion than dignity. His chief strength lay in busts and heads for cabinets. In caricatures he was perhaps unparalleled.

F.

CHRISTOPHER PIERSON.

DIED 1714, AGED 83.

He was born at the Hague, in 1631, and studied under Bartholomew Meyburg, with whom he travelled to Germany.

After his return, he for some years employed himself in painting historical subjects and portraits, and found a constant demand for his works at Gouda, so as to acquire both reputation and riches; but having observed that the pictures of Leemens, which represented the utensils used in hunting, and other rural amusements, such as guns, nets, bird-calls, pouches, powder-horns, &c. were exceedingly admired, and brought good prices, he applied himself entirely to that manner of painting with such success, that he has never been equalled by any other master. Those subjects he usually painted on a white ground, and gave them so just a degree of light and shadow, that every object seemed to project from the canvas.

PIETRO, or PERINO DEL VAGA.—See BONACCORSI.

PIETRO DA PETRI.

DIED 1716, AGED 51.

According to the testimony of some writers, this painter was born at Rome, in 1665, but, according to the Chronological Tables, at Novarra, and was the disciple of Carlo Maratta.

He painted in the style of his master, but not with an equal degree of beauty as to his colouring, nor with so exquisite a pencil; but he proved a very good designer, and sometimes gave an air to his figures that was amiable and graceful. He studied the works of Raphael with great attention, and became an admirable copier of the works of other masters, more especially of Raphael and Maratta; and his paintings are at this day in very great esteem.

SIMONE PIGNONE.

DIED 1698, AGED 86.

He was born at Florence, in 1612, and at first instructed in the art of painting by Fabrizio Boschi, who taught him design; but he quitted that school, to enter under the tuition of Passignano. Yet, although he made a considerable progress under that master, when he observed the taste of Francesco Furini, it so powerfully affected his imagination, by corresponding exactly with his own turn of mind, that he determined to adhere to that style and manner in his subsequent designs. This was the only indiscreet and censurable point in the conduct of Pignoni; for the peculiar taste of Furini consisted in designing naked figures, and in some of his pictures he was apt to expose, with too great a licentiousness, what modesty would have industriously concealed.

He went to Venice, to improve himself in colouring, and studied with great pleasure the tints of Titian, Albano, and Guido, in their naked figures, which best suited his own fancy; but he determined principally to imitate the tender and lovely manner of the latter. However, after his return to Florence, he altered the tone of colouring which he had assumed at Venice, and, by a judicious and additional mixture of ultramarine, rendered his carnations much more delicate and beautiful; so that his works were universally admired and coveted, for the charming forms of his figures, for their being excellently disposed, and admirably coloured.

He painted a number of sacred subjects in an exquisite taste, which are estimated at a very large price, and preserved as curiosities in the cabinets of the Italian nobility. At the approach

of the distemper of which he died, he expressed the strongest concern for his having painted lascivious subjects, and died remarkably penitent.

JOHN PINAS.

He was born at Haerlem, about the year 1596, and in his native city learned the first rudiments of the art of painting; but he travelled to Italy, and studied for several years with Peter Lastman. His style of colouring was strong, and rather inclining too much to the deep brown or blackish tint; yet, in that manner of painting he had many admirers; and some imagine that even Rembrandt, in that respect, imitated the style of Pinas.

An extraordinary fine picture, by this master, is the history of Joseph sold by his Brethren, which is highly commended, as well for the design, as for the good effect of the whole.

JACOB PINAS.

He was the brother of John Pinas, born likewise at Haerlem; in which city he was instructed in the principles of design and colouring, and continued there to follow his profession. As he had not the same opportunities of improving himself by visiting Italy as his brother had done, he was in no degree equal to him; but, after John's return to his own country, Jacob received considerable advantage from his directions; and his works, though inferior to those of John, were nevertheless very well esteemed.

** ROBERT EDGE PINE.

BORN † 1790.

R. E. Pine, born in London, was the son of John Pine, known by an engraved edition of Horace. Though he chiefly practised as a portrait-painter, and was ranked with the better colourists of the day in that branch, he became a candidate for the historic premiums offered by the Society for the Encouragement of Arts, &c. 1760 and 62, and obtained both. The subjects were the Surrender of Calais to Edward III., and Canute chiding the Waves, in figures as large as life. In 1782 he exhibited a series of pictures from various scenes of Shakspeare, and soon after went to America, where he died.—See Edwards A. of P. 171-.

Pine had breadth, richness, and mellowness of colour, a forcible chiaroscuro, and an historic tone; his composition was not despicable; but his drawing was too provokingly feeble, to suffer the most unexperienced or indulgent eye to dwell long on his work. F.

** ANTONIO PEREZ DE PINEDA.

BORN †

A. P. de Pineda, a member of the Academy at Sevilla, was a pupil of Murillo, and no unsuccessful imitator of his style. He had two disciples in his sons, Francisco Perez, and Andres Perez. Francisco, with a steady adherence to his father's principles, united some talent for poetry; Andres, heedless of Murillo, ran over in numerous works, and never rose above mediocrity. F.

** MARCO DI PINO, or MARCO DA SIENA.

DIED ABOUT 1587.

Of the imitators of Michael Angelo, established at Naples, Marco of Siena was, perhaps, the chastest designer, and the most vigorous colourist. Some have supposed him the pupil of Beccafumi, some of Peruzzi, and others of Sodoma; all, however, agree that he finished his education in Rome, and, if we believe Lomazzo, had some instruction from Bonaroti himself. It appears

that his arrival at Naples was after 1560. His most valued, and by himself, though with variations, repeated composition, is a Deposition from the Cross. Practice sometimes betrayed him into manner. He understood architecture, and wrote well on it. His MS. Essay on Neapolitan Art was made use of, and, though not entire, published 1742, by Dominici. F.

BERNARDINO PINTURICCHIO.

* DIED 1513, AGED 59.

Pinturicchio was born at Perugia, in 1454, and was a disciple of Pietro Perugino, who in some few years made him so considerable an artist, that he employed him on many occasions as his assistant. He principally painted history and grotesque, but he also excelled in portraits; which he designed well, and coloured with a great deal of liveliness and nature. Among the number of his best portraits are particularly noticed, those of Pope Pius II. and Innocent VIII., of Giulia Farnese, Cæsar Borgia, and Queen Isabella of Spain.

He performed an abundance of works at Rome, and other cities of Italy, and was much employed, though his manner was so singular, that it was not imitated by any of his contemporaries: for he bestowed extraordinary care on the high finishing of his pictures, and endeavoured to add an unusual splendour to his paintings, by introducing a richness of gilding in several parts of the work, blended with ornaments of architecture in relievo, quite unsuitable to the true taste of elegant simplicity in a picture. And although such a style might afford pleasure to an injudicious eye, yet it must always disgust those who possess a more refined idea, and a more extensive knowledge of the art.

The most memorable performance of Pinturicchio, is the history of Pius II. painted in ten compartments, in the library at Siena. In that undertaking, Raphael, who was then a very young man, and bred under the same master as Pinturicchio, so far assisted him, that he sketched many parts of the composition, and made cartons of the most material incidents of the history for him.

The last work in which he was engaged was a Nativity, for the monastery of St. Francis, at Siena; and the monks, being desirous to accommodate him in the best manner, appropriated a chamber to his particular use, where he might work without any interruption. But, as Pinturicchio was naturally of a peevish and impetuous temper, he expressed great impatience to have the apartment entirely cleared, and insisted that every thing should be moved out of it. The monks, willing to gratify him in all respects, removed all the furniture as expeditiously as possible, except one large old chest, almost decayed by time, which could not be moved from the spot, without a probability of its being broken in pieces. However, the positive painter insisted on its removal; and the monks had scarcely stirred it from its place, when one of the rotted planks giving way, discovered a treasure of five hundred pieces of gold, which had lain there secreted for many years †.

The discovery proved an inexpressible joy to the monks, and an equal mortification to the artist, who, being conscious that he lost the treasure by his own indiscreet obstinacy, became so

* In the Chronological Tables, it is very erroneously said, that Pinturicchio was born in 1497, and died in 1533, at 36 years of age, though Vasari says he was 59 when he died.

† De Piles, and a few other writers, assert that the five hundred ducats of gold dropped out of an old suit of armour, which Pinturicchio ordered to be removed; but, the word in Vasari is *cassonaccio*, which signifies a great old box, chest, or trunk; and it is so translated by Altieri in his dictionary. Certainly it must at least appear more consonant with probability, that such an antiquated piece of furniture as an old chest might be made a repository for five hundred pieces of gold, than any part of a suit of steel armour, whether old or new.

tormented in his mind, and so depressed in his spirits, that he survived the transaction only for a very few months, and it was generally supposed to have been the cause of his death.

SEBASTIAN DEL PIOMBO, called also VENEZIANO*.

DIED 1547, AGED 62.

He was born at Venice, in 1485, and learned the rudiments of the art from Giovanni Bellini; but afterwards he became the disciple of Giorgione, whose beautiful style of colouring he carefully studied, and imitated it with the greatest success.

His first attempts, when he entered on his profession, were in portrait; and the approbation he received afforded him so much encouragement, that at last he arrived at the utmost perfection in that branch of painting. He was not only admired for the strong resemblance of his pictures, but also for the sweetness of his manner of colouring, and the roundness and bold relief of his figures; in all which parts he so happily resembled Giorgione, that several of the portraits painted by Piombo were mistaken for those of his master. Nor could any artist be more highly celebrated than he was for the portrait of Giulia Gonzaga, the favourite of Cardinal Hippolito de Medici; which, by all the writers of that age, was called a divine performance. No master of his time had greater excellence in designing the heads and hands of his figures; and his draperies were natural, and exquisitely finished.

As the reputation of Sebastian had extended itself through most parts of Italy, it procured him the friendship of Agostino Chigi, a rich merchant of Siena, who traded at Venice; and by his persuasion Sebastian was, without any great difficulty, prevailed on to accompany him to Rome. That city afforded him a new scene to display his talents; and as his style was soft and delicate, like that of Giorgione, and very different, in many respects, from that which was usually practised by the eminent artists of Rome at that period, his works, as well in fresco as in oil, were exceedingly admired. He distinguished himself equally in history and portrait; and was

* The surname of Sebastian del Piombo, according to Lanzi, on the authority of Claudio Tolomei, was *Luciano*. It does not however appear that he was known by it in his own time, or that he ever marked any of his pictures with it: on his principal performance in oil, the Resuscitation of Lazarus, we read, and undoubtedly in characters of his own tracing, *Sebastianus Venezianus faciebat*; this is the name prefixed to his life by Vasari, his contemporary and acquaintance, and by which he probably was distinguished, till to qualify himself for the lucrative office of the papal signet, he exchanged the secular for the monachal garb, and became known under the name of *Frà Bastian del Piombo*. Portrait, in its most genuine sense, was the province of Sebastiano: Nature had given him an eye to penetrate, and with practice, to transcribe, the character and beauties of single objects, but had refused him all ideal power; that energy of mind which commands and unites a numerous whole. As slow and irresolute in conceiving as ambitious of painting historic subjects, he readily promised, what he began with reluctance, and finished with fatigue. Long before he came to Rome, the invention of his altar-piece in the church of *S. Giov. Crisostomo* was suspected not to be all his own, though in tone and style of colour it was by some mistaken for the work of Giorgione. From the cartoons and designs of Michelangiolo he painted with unequal success: in the *Pietà* at the conventual friars of Viterbo, the Transfiguration, Flagellation, and Prophets, at *St. Pietro in Montorio*, where he had little but his own back-ground to add, the tone, relief, and breadth of his colour, kept pace with the ideal forms and lines; but in numerous compositions, such as the Resuscitation of Lazarus, where much was left to himself, his own additions, however commendable when singly considered, as parts of a whole, disgrace the sublime conception that inspired, and the master hand that executed, the principal groupe, and only prove the futility of partnership between unequal and diverging powers. Of the beauties of the *St. Agatha*, mentioned in the text, and extolled by Vasari, though the picture be now lost, it is not difficult to form a conjecture: but the very expression of that author, '*Martirizzata nelle poppe*,' as it implies mutilation in the most exquisite and conspicuous part of the heroine, leaves room to suspect that Sebastian's choice in treating the subject tended more to excite disgust than sympathy.

allowed to have an exceeding good manner of designing, with a great deal of grace in his airs and attitudes.

His reputation was very much advanced by the friendship which Michael Angelo Buonaroti expressed for him. That famous artist favoured him on all occasions, preferred him before all the disciples of Raphael, and was zealously active in his praise and recommendation; and as Raphael had painted the celebrated picture of the Transfiguration, which was placed as an altarpiece in the church of St. Pietro in Montorio, Michael Angelo advised Sebastian to paint a grand composition of the Resurrection of Lazarus, to stand in competition with the picture by Raphael. It was affirmed, that either to set the merit of Piombo in the strongest point of light, or (what is more probable) out of some degree of envy at the incontestable merit of Raphael, Buonaroti promoted the undertaking, and it was said that he even gave the design.

When the work was finished, the abilities of Sebastian were confessed by the ablest connoisseurs; and although the wonderful composition of the Transfiguration was accounted inimitable for design, expression, and grace, yet the work of Piombo, even while compared with it, was exceedingly and universally admired; and, after the death of Raphael, he was considered as the best artist in Italy.

He lived in the utmost esteem with Pope Clement VII. whose portrait he drew with an amazing resemblance of life and nature; and he also painted the famous satirist Aretine, in an equal degree of perfection. That portrait was afterwards placed in the council-chamber of Arezzo, not only as an honour to the poet, but to the city which produced such a genius. But none of the pictures of this master seem to be mentioned with greater encomiums, than that of the Martyrdom of St. Agatha, which he painted for the Cardinal of Arragon, and was in the possession of the Duke of Urbino. That painting is described as being beautifully designed, charmingly coloured, and admirably finished; and was accounted to be in no respect inferior to the best of Raphael, Titian, or any other of the great masters.

He was the inventor of the art of painting upon wall with oil; which, it is said, was by a plaister composed of quick lime, pitch, and mastich.

GIULIO PIPPI, called GIULIO ROMANO.

DIED 1546, AGED 54.

Giulio Pippi, of Rome, is to be considered as the principal scholar of Raffaello, his heir, and the continuator of his works; and as the head of a school himself.

Whilst a pupil, he followed less his master's delicacy than energy of character, and chiefly signalized himself in subjects of war and battles, which he represented with equal spirit and erudition. As a designer, he commands the whole mechanism of the human body, and without fear of error, turns and winds it about to serve his purposes, but sometimes oversteps the modesty of nature. Vasari prefers his drawings to his pictures, as fuller of that original fire which distinguishes his conception, and was apt to evaporate in the longer process of finish: some have with better evidence objected to the character of his physiognomies, as more salacious than enamoured, less simple than vulgar, and often dismal and horrid without being terrible. In colour, whether fresco or oil, his hand was as expeditious, and his touch, especially in the former, as decided, as his eye and choice were ungenial; bricky lights, violet demi-tints, black shades, compose in general the raw, opaque tone of his oil-pictures, far different from that characteristic asperity which signalizes the Battle of Constantine, and was by N. Poussin admired as the proper tone of the subject. The style of his draperies is classic, but the arrangement of the folds generally arbi-

trary and mannered; the hair and head-dresses of his women are always fanciful and luxurious, but not always arranged by taste, whilst those of the men frequently border on the grotesque.

He came to Mantua, and there found antique treasures, of which the statues, busts, and basso-relievos, at present in the academy, are but insignificant remains. To the stores of the Gonzaghi he added his own, rich in designs of Raphael, and studies and plans from the antique; for no designer ever possessed such industry with so much fire, so much consideration with such fecundity, or combined with equal rapidity such correctness, and with great recondite knowledge in mythology and history, that popularity and ease in treating it. The increased practice, and the authority, derived from the superintendence of the works left unfinished by his master, established his reliance on himself, and the call of the Gonzaghi roused that loftiness of conception, and gave birth to those magnificent plans, from which Mantua and the wonders of the palace *del T.* as from enchantment rose.

The palace *del T.* furnishes specimens in every class of picturesque imagery. Whatever be the dimension, the subject, or the scenery, minute or colossal, simple or complex, terrible or pleasing, we trace a mind bent to surprise or to dazzle by poetic splendor; but sure to strike by the originality of his conception, he often neglects propriety in the conduct of his subjects considered as a series, and in the arrangement or choice of the connecting parts, hurried into extremes by the torrent of a fancy more lyric than epic, he disdains to fill the intermediate chasms, and too often leaves the task of connection to the spectator.

In the palace *del T.*, Giulio adopted the method of his master. He prepared the cartoons, they were executed by his pupils, and he thoroughly retouched, corrected, and gave the last finish to the pictures: but unfortunately his master-strokes have been covered again by modern pencils; and the Fable of Psyche, the Allegories of Human Life, the Giants storming Heaven, exhibit now indeed his composition and design, but not his hand; this is better preserved in the paintings of the old palace, or, as it is now called, the Corte of Mantua; they are in fresco, and chiefly relate histories of the Trojan war. They have the same beauties and the same defects as those of the palace *del T.*: each singly considered is a proof of the poetic spirit and the practice powers of the master; as a cyclus, they want connection and evidence. Helen sleeping, Vulcan forging Arms for Achilles, are beautiful, and Minerva in the act of slaying Ajax the son of Oileus sublime. Nor is his versatility less admirable in the Bacchic or amorous subjects, the *capricci* and grotesque conceits with which he decorated the small cabinets of the same palace.

The altar-pieces of Giulio are not numerous. He did not live to finish those which he had begun for the cathedral of Mantua. The most remarkable of those which he finished with his own hand, are the three frescoes at S. Marco, and in the church of S. Cristoforo the athletic figure of that Saint, groaning under the weight of the Divine Infant on his shoulders. They are however far inferior for genuine pathos and classic execution to the Martyrdom of St. Stephen on the head altar of the church *di S. Stephano alle porte dell' arco*, at Genoa.

Of Giulio's scholars and assistants, the most celebrated were Francesco Primaticcio, chiefly employed in the stuccoes and ornaments of the palace *del T.*; Benedetto Pagni of Pescia, who accompanied Giulio from Rome to Mantua; and Rinaldo Mantovano, the most expert of the three, and in the opinion of Vasari, who laments the shortness of his life, the greatest painter whom Mantua ever produced: the altar-piece of S. Agostino alla Trinità has a grandeur of style above his age, and hence has by some been suspected to be the design of Giulio. To these may be added Fermo Guisoni, who coloured in the cathedral the Call of St. Peter and St. Andrew, from the most studied and most beautiful cartoon of the master; and Teodoro Ghigi, or, as he

subscribes himself, Teodoro Mantovano, a great designer, and so practised in the style of Giulio, that after his death he was selected by the prince to finish several of his works. Of Raffaello Pippi, the son of Giulio, nothing remains but the tradition that he possessed talents worthy of his father. He died in 1560, at the age of thirty. F.

** VITTORE PISANO.

FLOURISHED ABOUT 1406.

Vittore Pisano or Pisanello, of St. Vito in the Veronese, may be ranked with Masaccio as an improver of style. From what school he sprang cannot be ascertained; that he could not be the pupil of Castagno, as Vasari pretends, appears from the date above, inscribed on a genuine picture of his, formerly in the possession of the biographer dal Pozzo. His works at Rome and Venice perished, and fragments only remain of what he did at Verona. F.

** GIAMBATISTA PITTONI.

DIED 1767, AGED 80?

G. Pittoni, of Venice, acquired less by the instructions of his uncle Francesco than by the study of foreign schools, from which he formed a style equally remarkable for boldness of colour, and amenity of execution; though his forms cannot be called select, he is generally correct, finished, and well composed. His talent shone most conspicuously in figures of less than human size; hence, of his altar-pieces, those are preferred which are composed in proportions below the standard of life; such as the Martyrdom of S. Bartholomew at Padova. F.

DAVID VANDER PLAAS.

DIED 1704, AGED 57.

He was born at Amsterdam, in 1647, and had a manner of painting that was very singular, and peculiar to himself. He spent several years in Italy, and particularly studied Titian, whose works he made his model; and in his style he seemed desirous to imitate the effect produced by the colouring of that eminent artist, though he attempted it by a very different manner of penciling: for he laid on his colours with a strong body, and by a proper skill in the *chiaroscuro*, his lights and shadows were so placed, as to produce a lively and natural effect, without breaking the masses, or scumbling his colours together. That method not only gave more force to his figures, but it also preserved his colours from fading, and gave them a lasting beauty. Undoubtedly his pictures could not admit of a near inspection; but when viewed at a competent distance, they have the appearance of life and nature.

The picture which is mentioned as one of his most capital performances, is the portrait of the renowned admiral Van Tromp; in which there is a fine expression of the fortitude of soul, the spirit, fire, and resolute boldness, of that great officer.

MATTHEW VAN PLATTEN, called IL MONTAGNA.

He was born at Antwerp, in 1640, and in that city learned the principles of design and colouring; but he visited several parts of Italy, to refine his taste of design, by studying nature and making accurate observations on the works of the best masters. He resided for a long time at Florence, along with John Asselyn, who was known there by the name of Crabbatje, and was a painter of extraordinary merit.

Van Platten was admirable in describing calms on the sea, and the reflections of bodies on a transparent surface; and was equally happy in representing storms on land or water; in his land-

storms especially, the skies, clouds, and trees, were wonderfully expressive of true nature. His landscapes are remarkable for their lovely situations, for their perspective truth, for the beauty of his distances, for those elegant pieces of architecture which he introduced, and for their colouring, which was extremely pleasing and natural.

POCHETTI.—See BARBATELLI.

CORNELIUS POELEMBURG.

DIED 1660, AGED 74.

He was born at Utrecht, in 1586, where he became the disciple of Abraham Bloemart; but he quitted that master, as soon as he had made a reasonable proficiency in the art, and travelled to Rome. His first determination was to imitate the manner of Elsheimer; but he found himself so affected, while he contemplated the works of Raphael, that he resolved on endeavouring to imitate the grace of that incomparable master, particularly in the naked. He studied with advantage some of Raphael's excellences; but he did not sufficiently attend to that part which constitutes his highest merit, which was design.

He formed for himself a style that was entirely new, and in many respects preferable to the Flemish gusto; but it did not resemble the style of any Italian master, except in the ruins of the antique buildings, with which he adorned his landscapes, and which he had with great care copied after nature. He surpassed all his contemporaries in the delicacy of his touch, in the sweetness of his colouring, and in the choice of agreeable objects and situations. His skies are clear, light, and transparent; his back-grounds ornamented often with the vestiges of magnificent Roman edifices, which always contribute to the harmony of the whole composition; and his female figures, which he generally represented naked, are beautiful and elegant forms. His greatest excellence appeared in the small pictures of his hand, for in the larger size he is not so deserving of commendation.

The Italians were excessively pleased with the works of Poelemburg; and some of the cardinals at Rome, of the finest taste, attended him frequently while he was painting, to observe his manner of working, and expressed their admiration in the strongest terms.

It was not without great regret that he left Rome, to return to his own country; though he afterwards found sufficient cause to be pleased with the honours he received from the Grand Duke of Florence, and the respect shewn to him in every city through which he travelled, as well as in his native city Utrecht. For, not long after his arrival, Rubens paid him a friendly visit; and having expressed a singular pleasure in examining the works of Poelemburg, he purchased several for his own cabinet, and bespoke others: by which generous conduct, he instructed the lovers of the art to estimate the merit of Poelemburg as highly as they ought, and at the same time advanced the fortune and the reputation of that artist.

By King Charles I. he was invited to the court at London, where he painted many curious pictures, for which he was nobly recompensed; and that monarch endeavoured earnestly to induce him to continue in England; but his fondness for his own country prevailed over all other considerations, and he returned to Utrecht, where he acquired an affluent fortune, and lived in universal esteem. Several very eminent artists procured him to paint the figures in their works, particularly Steenwyck and Kierings; and the excellent perspectives of the former are sometimes rendered still more estimable, by the pencil of Poelemburg. The genuine works of this master are exceeding scarce; but his disciple, John Vander Lis, imitated his manner so successfully, that the paintings of Lis are very often taken for the works of his master.

CHARLES FRANCIS POERSON.

DIED 1725, AGED 72.

He was born at Paris, in 1653, and was a disciple of Noel Coypel, by whose instruction he proved a considerable painter, in history as well as in portrait. His promising talents procured him the countenance and protection of Mons. Mansard; by whose recommendation he was introduced to the court of Lewis XIV. and appointed to paint the portrait of that monarch; in which he succeeded so well, that he was honoured with the Order of St. Lazarus.

By the favour of his patron, who had conceived a very high opinion of the merit of Poerson, he was employed at the hospital of the Invalids; but, when the work was near finished, it did not appear, to the best judges, a commendable performance, either as to the composition or execution, nor equal to what was expected from the character of the artist. For that reason Mansard caused it to be entirely defaced, to quiet the spleen of the multitude of critics, who were very loud and severe in their censures. It certainly must have been a signal mortification to the artist, to observe so general a contempt of his work; but he had a much greater mortification, when he saw Bon Boullongne, who had lately accomplished his studies at Rome, undertake the same work, and succeed in it with universal applause.

However, his protector Mansard found out a means somewhat to raise his spirits from their dejection, by prevailing on the king of France to appoint him director of the French Academy at Rome; which station he filled with great honour, and died Prince of the Academy of St. Luke, to which he was elected on the death of Carlo Maratta in 1713.

POLIDORE.—See GLAUBER.

POLIDORO DA CARAVAGGIO.—See CALDARA.

ANTONIO POLLAJUOLO.

DIED 1498, AGED 72.

PIETRO POLLAJUOLO.

DIED 1498, AGED 70.

These brothers were born at Florence of low parentage, Antonio in 1426, and Pietro in 1428; and as their father was unable to give them a liberal education, Antonio was placed with Bartoluccio Ghiberti, a very eminent goldsmith, and Peter became a disciple of Andrea del Castagno.

Antonio followed his trade with the highest credit, and designed extremely well in metals, and in wax; having performed many very estimable works in both. But, as Peter had at the same time rendered himself considerable, and was in great reputation for his performances in oil-colours, Antonio quitted his original profession to learn design and colouring from his brother; and they ever after associated, in all those works which they executed in Florence, and several other cities of Italy.

Peter had been taught the secret of preparing his colours with oil, by his master Castagno; and having communicated that knowledge to Antonio, those artists improved it daily by their practice, and distinguished themselves exceedingly for portrait-painting, as well as for history. Peter in particular painted the portraits of Poggio, who wrote the history of Florence, and of many of the nobility, in a size as large as life, which procured him the greatest applause. Among

the historical subjects which they jointly executed, are mentioned some of the Labours of Hercules, painted in the Medicean palace †.

These brothers lived in high esteem and great affluence; and they died in the same year, not more rich in their fortune than in their reputation. Few months intervened between the death of the one and the other; and they were both buried in the same tomb, in the church of St. Pietro in Vincula, at Rome.

**** DIEGO POLO, el Sennor.**

BORN 1560, † 1600.

DIEGO POLO, el Menor.

BORN 1620, † 1655.

D. Polo the elder, born at Burgos, a scholar of Patricio Cáxes, appears as a charming colourist, in his works at the royal palace, and the Escorial. His nephew, D. Polo, a native of the same place, was initiated in art by Antonio Lancháres at Madrid; studied the works of Tizián, and acquired a pleasing tone of colour. Madrid is in possession of his most distinguished works, the Annunciation on the cupola of 'Santa Maria,' and the Baptism of Christ, an altar-piece in 'Carmen Calzado.' He died in the bloom of life.

Similarity of name, and no distant epoch, give a place here to Bernardo Polo, from the vicinity of Saragossa, a painter of fruit and flowers: his pictures, fresh, glowing, juicy, true to nature, and well grouped, adorn the most select cabinets of Madrid, and seldom occur elsewhere. F.

POMARANCIO.—See CHRISTOFANO RONCALLI.

ANTONIO and NICOLO POMARANCIO.—See CIRCIGNANO.

**** GIAMBATISTA PONCHINO.**

BORN ABOUT 1500 ||, WORKED 1551.

G. B. Ponchino, surnamed Bozzato, of Castelfranco, misnamed Bazzacco by Vasari, Ridolfi, &c. was an eminent scholar of Tiziano, a friend of Paolo Veronese, and in something an imitator. His picture of S. Liberale is, next to the remains of Giorgione, what foreigners admire most at Castelfranco. He painted likewise at Venice and at Vicenza, during the life of his wife, a daughter of Dario Varotari; after her death he took church orders, and by degrees abandoned the art. F.

*** FRANCESCO DA PONTE.**

DIED ABOUT 1530, AGED

Francesco da Ponte, originally of Vicenza, but settled at Bassano, a small town on the Brenta, may be considered as the head of the Bassanese school: his education is said to have been sufficiently learned. The different styles that discriminate his works clearly shew which were the

‡ And by the hand of Antonio, in the chapel of the family Pucci a' Servi, there yet exists the Martyrdom of St. Sebastian, one of the best performances of the fifteenth century: if not in colour, superior in composition, to the productions of that epoch; and in the design of the naked, the first proof in art of serious application to anatomy, and of careful researches into the springs of muscular motion; the print inserted in the *Eururia Pittrice* gives a very inadequate idea of this picture. F.

|| If this date be right, his imitation of Paolo, who was 32, and marriage with a daughter of Dario Varotari, who was 39, years younger than himself, become problematical. F.

first and which the last. He is diligent but dry in the S. Bartolomeo of the cathedral, more genial and mellow in another picture of the church of S. Giovanni at Bassano: but in the Pentecost which he painted in the village of Olero, he shews himself almost a modern painter; the arrangement is masterly, the colour has suavity, variety, harmony, the expression is warm, pleasing, and characteristic of the subject. He was the father and first instructor of Jacopo da Ponte.

JACOPO DA PONTE, called **IL BASSANO**, and **IL BASSAN VECCHIO**. ♦

DIED 1592, AGED 82.

Jacopo da Ponte, born at Bassano, 1510, was initiated in the first principles of the art by his father, of which the proofs are his earliest works in the church of S. Bernardino. He went to Venice, recommended to Bonifazio, a master not less jealous of his 'mystery' than Tiziano or Tintoretto; so that Jacopo saw little more of his method than what he could discover through a key-hole or a crevice. The short time he staid at Venice was employed in drawing from the designs of Parmegiano, and in making copies from the pictures of Bonifazio and Tiziano, whose scholar he is even called in some MS. and not without probability, if conformity of manner were sufficient to prove it, so much does his second style resemble that of Tiziano.

The death of his father obliged Jacopo to return and to fix himself at Bassano, a small opulent town surrounded by a picturesque country, abounding in cattle and pastures, and conveniently situated for markets and fairs: from the perpetual recourse of objects like these arose his third style, natural, simple, and pleasing, the Italian prelude to that which afterwards distinguished the Flemish school. In the handling of the pencil Jacopo had two methods: one highly finished in blended tints, and only at last decided by bolder touches; the second, which must be the result of the first, was formed of simple pencil-strokes, and dashes of gay and lucid tints, laid on with conscious power, and a kind of contemptuous security, which, on close inspection, appear a confused mass, at a distance, form a magic charm of colours. His composition in both is the same, and peculiar to himself, blending circular with triangular forms, and the most contrasted postures with parallel lines. He veils his light, and by its sober distribution, the frequent use of demi-tints, and little or no black, contrives to produce harmony from the most opposite colours. In the degradation of his lights, he often makes the shade of an interior figure serve for the ground of an exterior one, and strikes the strongest lights on the most angular parts, such as the top of the shoulders, the knee, the elbows. His drapery, simple in appearance, is disposed with great art for this purpose, and the folds are varied according to the difference of the stuffs with unusual refinement. His colours even now have the brilliancy of gems, especially the green, which has an emerald lustre peculiar to himself.

In the beginning Jacopo aimed at grandeur of style, and left some traces of it in certain pictures still existing in front of the house Michieli, chiefly remarkable for a figure of Samson slaying the Philistines, with a fierceness not unworthy of Michelangiolo. But whether prompted by nature or judgment, he soon confined himself to smaller proportions and subjects of less energy. Even in altar-pieces his figures are generally below the natural size, and seldom much alive; so that some one said, the elders of Tintoretto had all the rage of youth, and the youth of Bassano all the apathy of age. His situation, the monotony and meanness of the objects that surrounded him, limited his ideas, debased his fancy, and caused frequent repetitions of the same subjects without much variation. He had contracted the habit of working at his ease in his study assisted by his scholars, and of dispatching the produce to Venice, or the most frequented fairs. Hence those swarms of pictures of all sizes, which make it less a boast for a collector to

possess a Bassàn, than a disgrace not to have one. The Banquet of Martha and the Pharisee, the Prodigal Son, Noah's Ark, the Return of Jacob, the Annunciation to the Shepherds, the Queen of Saba, the three Magi, the Seizure of Christ, and his Deposition from the Cross by torch-light, nearly compose the round of his sacred subjects: the profane ones chiefly consist in markets of cattle or metal ware, rustic employments relative to the four seasons; or without human figures, in kitchens with the display of loaded shelves, and stocked larders, hen-roosts, &c. As these recur with little variation in composition, so they resemble each other in expression; he picked his models from his family, and his daughters now served for queens of Saba, now for Magdalens, and now for village-maidens carrying eggs or fowls to market, or to the crib.

By this repetition of similar conceits he no doubt betrayed the poverty of his imagination, but at the same time he gained the advantage of carrying them in execution to that degree of perfection of which they were capable: this he proved in the Birth of the Saviour at S. Giuseppe in Bassano, a work which, for vigour of tint and chiaroscuro, fears no competition in modern painting; the same may be said of the Burial of Christ, in the seminary at Padua (engraved among the select specimens of Mad. Patin), which equally strikes with sympathy and awe; nor does he less surprise in the Sacrifice of Noah, at S. M. Maggiore at Venice, where he united what he had scattered in his other works, of quadrupeds and birds; a performance so much admired by Tiziano, that he bought a copy of it for his own study. These, with the Nativity at the Ambrosiana of Milano, the St. Rocco at Vicenza, the St. Peter dell' Umiltà at Venice, prove that the faults he is charged with in perspective, composition, character, and the design of the extremities, are less imputable to want of power than to prevalence of habit.

Jacopo Bassàn was among the leaders of the ornamental style. He lived equally employed by the public and the great, and highly esteemed, if not by Vasari, by the most celebrated of his contemporaries and rivals: Tizian we have mentioned; by Tintoretto, who foretold, and in some parts imitated, his style; by Annibale Caracci, who proved its illusive effect, by stretching his hand out to take up a book painted by Jacopo on a table; and above all, by Paolo Veronese, who entrusted him with the education of his son Carletto.

Bassàn had four sons, Francesco, Leandro, Giambatista, and Girolamo; all four trained to the art by himself. F.

FRANCESCO DA PONTE.

DIED 1591, AGED

He was the eldest son of Jacopo, and possessed the most decided talent of the four. His father valued him for his superior invention, of which he gave the strongest proofs in those histories taken from the Venetian annals which he painted in the ducal palace: contiguous to Paolo and Tintoretto, he maintains his rank. His father assisted him with his advice, and the whole is marked with his touch and manner, but in a darker tone. His altar-pieces, on the contrary, are less vigorous, which is observable in that of the Paradise al Gesù at Rome, and of the St. Apollonius at Brescia, one of the most admired pictures in the church of S. Afra. His progress would have been still greater, had not a deep melancholy deprived him of exertion of mind, and at last destroyed him in the vigour of life. F.

LEANDRO DA PONTE.

DIED 1623, AGED 64.

Leandro da Ponte, the third son of Jacopo, followed the maxims of his brother, and terminated the works which he had left imperfect in the ducal palace and elsewhere. He acquired

much celebrity in portrait, and in the management of the pencil adopted more of his father's first than second style. He made beside more use of changeable draperies (*cangianti*) ; and as he got into vogue, became more of a mannerist. One of his most important works is *S. Catherine* crowned by the Saviour, amidst a number of Saints disposed on the steps of the throne ; an altar-piece at *S. Francesco* in Bassano, with figures of dimensions far beyond the usual Bassanesque ones, a scale of grandeur which he affected at Venice ; in the *Resurrection of Lazarus*, now transported to the Louvre, and in the *Birth of the Virgin* at *S. Sophia*. Venice and its state possess many of his works. He who has studied the paintings of old Bassan will not seldom meet with domestic thefts in the compositions of *Leandro*, and greet again, in numerous meetings, the family-faces introduced and repeated by *Jacopo*. F.

GIAMBATISTA and GIROLAMO DA PONTE.

Giambatista da Ponte can scarcely boast a name in the history of painting ; nor can we refer to any work of his, except one altar-piece in *Gallio*, which bears his name, but has, on account of its style, been ascribed to *Leandro*.

Girolamo, the youngest of the family, is better known by a picture at Venice, painted in a similar style, and others at Bassano and its neighbourhood ; nor can it be denied that he possessed certain graces of physiognomy and colour, which gave a relief to the most simple composition.

These two, initiated by their father in all the finesse of his method, copied his works to a degree of illusion, which imposed on the most expert eyes during his life, as well as after his death.

Giambatista died in 1613, aged 60 ; *Girolamo* in 1622, at the age of 62. F.

**PABLO PONTONS.

BORN †

Pablo Pontons, a scholar of *Pedro Orrente*, flourished at Valencia, and painted in the Venetian style. His most important work, subjects drawn from the legend of one Peter, a saint of Nola, decorate the cloisters of the convent 'de la Merced,' and its church. *Palomino* and *Ponz* fix his death at 1666, a term contradicted by the portrait of a monk with the date 1668, by his hand, and preserved in the library of the convent. He painted in society with *Jacinto Geronimo Espinosa* at 'S. Maria de Morella,' where he left some works, of which a *Nativity*, and *Adoration of the Magi*, are the most conspicuous. F.

RACHEL VAN POOL, or RUISCH.

DIED 1750, AGED 86.

This paintress was born at Amsterdam, in 1664, the daughter of the famous anatomical professor *Ruisch*, and was instructed in the art by *William Van Aalst*, an eminent painter of flowers. In a few years she appeared equal to that master, and wanted no other assistance but to study nature, which she did with a curious and penetrating eye, and imitated nature in so lovely a manner, that she was considered almost as a prodigy, and allowed to be the most able artist of her time.

She was appointed court paintress to the Elector Palatine ; and that prince, who engrossed the greatest part of her works, not only paid for them with a princely liberality, but always made her some additional present.

She continued to paint to the last period of a very long life, and the pictures finished by her at the age of eighty, were as neatly penciled, and worked up as highly, as those which had been

Painted when she was thirty. She was one of the most complete artists, in her style, that almost any age hath produced. She composed her subjects with extraordinary skill and judgment; she worked them up to the highest degree of transparence; and her colouring was not only beautiful, but it shewed so much truth and nature, that every plant, flower, or insect, might delude the eye to believe them real: and her paintings were allowed to be, in many respects, superior to those of Mignon. Her pictures are uncommonly rare, being treasured up as curiosities in Holland and Germany, in the cabinets of princes, or in the collections of the most wealthy connoisseurs.

JURIAEN POOL.

DIED 1745, AGED 79.

He was born at Amsterdam, in 1666, and was the husband of the celebrated Rachel Ruisch. He excelled in painting portraits; and his singular merit in that style recommended him to the esteem of Rachel, preferably to several other competitors, of much greater consequence and fortune.

He shared the favour of the Elector Palatine along with his wife, to whom that prince was a most munificent patron, and he admired the works of both. After the death of the Elector, Juriaen entirely quitted his profession of painting, to the great regret of all the lovers of the art, who could never assign any just cause for so sudden a resolution, and gave himself up wholly to a commercial life.

GIOVANNI ANTONIO LICINIO PORDENONE.—See LICINI.

GIUSEPPE PORTA, called SALVIATI.

DIED 1585, AGED 50.

He was born at Castel-Novo, in 1535; and being sent very young to Rome, consigned to the care of his uncle, who was secretary to the archbishop of Pisa, he was placed as a disciple with Francesco Salviati, whose surname he took, and is often called the younger Salviati.

Francesco, having received an invitation to Venice, took his disciple along with him; and Porta, finding great encouragement in that city, made it his place of residence, and most of his future works were for the churches and palaces at Venice. He had the Florentine taste of design, original invention, and a Venetian tone of colour. He was esteemed by Tiziano, and with Paolo, and a select set of artists, appointed to paint in the library of S. Marco. Among many other works, the Assumption, in the church a' Servi at Venice, and a Deposition from the Cross at Murano, prove the wide range of his powers.

BACCIO * DELLA PORTA, called FRA BARTOLOMMEO DI S. MARCO.

DIED 1517, AGED 48.

This great Florentine artist, whose surname is not known, was called Baccio della Porta, from a study which he kept when a youth, near a gate of the city; and this name was afterwards changed to the more celebrated one of Frà Bartolommeo di S. Marco, when he entered the order of that Dominican convent. Sometimes he is only called 'il Frate.' He studied under Cosimo

* Baccio, which is the vulgar Italian diminutive of Bartolommeo, has been mistaken by Mr. Pilkington for the family name: he calls him Bartolommeo Baccio; and to prove that he followed in his account some French author, immediately travesties Bartolommeo to Bartelemi.

Rosselli, but soon grew enamoured of the grand chiaroscuro of Lionardo da Vinci, and strove to emulate it. His progress was rapid, and he became the instructor of Raphael in colour, who gave him lessons in perspective. In imitation of him, Baccio aimed at uniting gracefulness with grandeur of form. The composition of his sacred subjects, and he painted little else, is the usual one of his times, which adhered to Raphael himself, and was not dismissed by the Florentine school before the epoch of Pontormo; but he disguised its formality by the introduction of architecture and majestic scenery. To repel the invidious charge of incapacity for large proportions, he produced the sublime figure of S. Marc, which alone fills an ample pannel; his St. Sebastian, for skill in the naked, and energy of colour, obtained every suffrage of artists and of critics, but unfortunately became such a favourite with the female visitants of the chapel, that the monks thought proper, first to remove the picture to a more private place, and afterwards to sell and send it to France. In drapery he may be considered as an inventor; no artist of his school formed it with equal breadth or dignity, or so natural and expressive of the limbs; and if he was the constructor, he was certainly not the slave, of the layman. F.

FRANCIS POST.

DIED 1680.

He was born at Haerlem, the son of John Post, a painter on glass, who taught him design and colouring; and he practised under the inspection of his father, till he was sufficiently qualified to appear with credit in his profession. He had a brother who was an expert architect, and for some years had been retained in the service of Prince Maurice of Nassau; and by his recommendation Francis was also employed by the Prince, and went in his train to the West Indies. There he sketched the most extraordinary views of that country after nature, and, at his return to Holland, he scarce ever painted on any other subject.

His works, in his life-time, were greatly admired, not only on account of the novelty of his scenery, but the manner of treating. The situations in his landscapes are generally agreeable and well chosen; his skies are clear, and his distances remarkably blue; his figures have no great elegance in their forms, nor have they correctness of outline; but they fill their places with propriety, and they shew the dress, manners, sports, employments, or amusements of the natives of those countries, very distinctly. In most of his pictures the plants, trees, fruits, fishes, and wild as well as tame animals, are described with truth and nature; his trees are touched freely, and some of them are loose, and finished with a masterly pencil; but all of them have a true resemblance to the models from which they were designed: the effect of the whole is however sometimes impeded by fore-grounds too dark, and verdure too glaringly green.

PAUL POTTER.

DIED 1654, AGED 29.

He was born at Enkhuysen, in 1625, and learned the principles of painting from his father, Peter Potter, who was but a moderate artist; yet, by the power of an enlarged genius and uncommon capacity, which he discovered even in his infancy, his improvement was so extraordinary, that he was considered as a prodigy, and appeared an expert master in his profession at the age of fifteen.

His subjects were landscapes, with different animals, but principally cows, oxen, sheep, and goats, which he painted in the highest perfection. His colouring is soft, agreeable, and transparent, and appears to be true nature; his touch is free, and exceedingly delicate, and his outline very correct. His skies, trees, and distances, shew a remarkable freedom of hand, and

a masterly ease and negligence; but his animals are exquisitely finished, and touched with abundance of spirit.

He is esteemed one of the best painters of the Low Countries, not only for the delicacy of his pencil, but for exact imitation of nature, which he incessantly studied, and represented in a lovely manner. His only amusement was walking into the fields; and even that amusement he so managed, as to make it conduce to the advancement of his knowledge in the art; for he always sketched every scene and object on the spot, and afterwards composed his subjects from his drawings; frequently he etched those sketches, and the prints are deservedly very estimable.

The paintings of Potter are exceedingly coveted, and bear a high price; because, beside their intrinsic merit, the artist having died young, and not painted a great number of pictures, they are now scarcely to be procured at any rate. One landscape, which originally he painted for the Countess of Solms, was afterwards sold (as Houbraken affirms) to Jacob Van Hoeck, for two thousand florins.

The correctness of the animals of Potter, in their various actions and attitudes, the natural verdure of his trees, and the careless manner of his leafing, are sufficient marks of the genuine works of that master.

PETER POURBUS, called the Old.

DIED 1583, AGED 73.

He was born at Gouda, in 1610, but spent the greatest part of his life at Bruges, where he was educated, and instructed in the art of painting. He was very successful in historical compositions, and also very eminent in portrait, in which style his most capital picture (according to Van Mander) was the portrait of the Duke of Alençon. ♦

FRANCIS POURBUS, called the Young.

* DIED 1580, AGED 40.

He was born at Bruges, in 1540, and received his first instruction from his father Peter Pourbus; but afterwards he was the disciple of Francis Floris, under whom his proficiency was so great, that Francis used frequently to compliment him so far as to call him his master. And in reality he far excelled Floris in colouring, as he also proved superior to his father in every branch of his profession.

He painted all kinds of animals extremely well, and in his landscapes he was so exact, that every species of fruit or forest trees might readily be distinguished. However, his greatest excellence consisted in portrait, which he painted with life, spirit, and strong resemblance.

FRANCIS POURBUS.

DIED 1622, AGED 52.

This painter was the son of Francis Pourbus, born in 1570, and he acquired the knowledge of painting from his father; but in some years he surpassed him in several branches of his art. He travelled through different parts of Europe, and fixed at last at Paris, as he there found an encouragement for portrait-painting equal to his wish; for he gave his figures a good expression, and disposed his draperies with a noble simplicity. In the historical subjects which he designed,

* De Piles, who allows Francis to be the son of Peter Pourbus, says that he died in 1622; but he mistakes the son for the grandson of Peter, who did die in 1622; for the son of Peter died, as Sandrart affirms, in 1580.

he was remarkably correct; and in all his works he shewed a very pleasing and commendable tone of colouring.

His own portrait, painted by himself, is honoured with a place in the Florentine gallery; and in the collection of the French king, are still preserved the portraits of Henry IV. and Mary de Medicis, by this master. And in the church of the abbey of St. Martin, at Tournay, there is a Crucifixion, painted by Pourbus, which is very highly commended.

NICOLO POUSSIN.

DIED 1665, AGED 71.

This eminent painter was born in Normandy, at a small city called Andel, or Andily, in 1594, and was at first instructed by one Ferdinand Elle, a portrait-painter, for a few months, but afterwards he spent about a month with L'Allemand: yet finding both those artists incapable of instructing him, in a manner suitable to those elevated ideas he had conceived of the art, he applied himself to study after the works of such masters as were confessedly of the first rank. By that means his improvement was so considerable, that it procured him some employment; but as his utmost ambition was to see Rome, he hastened as much as possible to finish a few paintings in which he was engaged, and immediately travelled to Italy.

Sandart says, he began his studies at Rome, in 1622, in the twenty-eighth year of his age; and other very authentic writers affirm that his arrival at Rome was in 1624, when he was thirty; but in that city he had many difficulties to contend with, by the death of his principal friend the Cavaliere Marino. He applied himself, however, with redoubled industry to his studies, and copied several of the works of Titian, which for a time improved his style of colouring; and also attentively observed the excellences of Raphael and Domenichino; from whose works, assisted by his taste for the antique, he imbibed that correct taste of design, and that truth of expression, which animate and adorn all his compositions. He indeed devoted almost his whole attention to the antique statues, and bas-reliefs, which appeared to him more worthy of curious and critical observation, than the finest efforts of modern genius in painting; for he seemed persuaded, that every grace and beauty of the human form was comprised in those ancient sculptures, which have justly been the admiration of the judicious in all subsequent ages.

The first subjects he painted were bacchanalians, satyrs, and nymphs, which he introduced in his landscapes, the stories being principally taken from Ovid; and he enriched his scenes with elegant buildings, which he designed after those magnificent edifices that are in Rome and its environs. But afterwards his subjects were sometimes taken from the sacred history, and oftener from the Greek and Roman; in which he always observed the costume strictly, with an equal degree of judgment and learning. As he had been exceedingly struck with the works of Titian at his first going to Rome, he endeavoured to imitate his colouring; but when once he gave himself up to an enthusiastic admiration of Raphael and the antique, he altered his tone of colour entirely, and lost all that warmth in his carnations, which appeared in his early productions.

His invention was as happy as it was lively, and he designed with spirit and correctness; though he was not always happy in the disposition of his figures, which too often were distributed in the same line, by his want of studying the chiaroscuro as he ought. In perspective and architecture he was perfectly accomplished; which enabled him to give an air of grandeur to his landscapes, that captivates the most judicious. The scenes and situations of his landscapes are excessively pleasing, and they receive a peculiar beauty from the novelty of the objects he intro-

duces, from the variety of his trees, buildings, and other ornamental incidents; every part being lightly and delicately touched, and exhibiting at once great truth and equal judgment.

By his superior fondness for the antique, the historical compositions of Poussin are very correct; and the airs and attitudes of his figures are generally beautiful, though not always graceful; but, by his neglecting to study nature with a proportionable attention, his airs and attitudes want that variety which perpetually entertains and delights us. The colouring of Poussin did not in any degree correspond with his other powers in the art; it is cold, feeble, and hard, and more similar to the marble of those antiques which he rapturously admired, than to the carnations of nature, or the fleshy tints of other eminent painters. And either from his being unacquainted with the true principles of colouring, or despising the art of colouring in comparison with design, he seems never even to have endeavoured to alter his style in that respect, though he could not but feel the force of the colouring of Titian and Guido.

At his return to Rome from Paris, whither he had been honourably invited by Lewis XIII. he painted for the Prince Justiniani an historical picture representing Herod's Cruelty; an admirable composition, in which he gave to every character such an expression, as could not but excite pity and terror in every beholder. And he afterwards finished the celebrated pictures of the Seven Sacraments of the Romish church; on which he bestowed the labour of several years. Sandrart asserts, that Poussin painted those designs more than once, as there is one undoubted original set of them at Rome, and another at Paris. After perfecting that expensive work, he designed the applauded history of Germanicus dying, which is well known to every lover of the art.

At St. Germain's, the altar-piece representing the Last Supper is of the hand of Poussin. The design is noble, the composition in the highest degree accurate, the expression strong and elegant, and the whole full of spirit. In the gallery of the Prince della Torre, at Naples, are to be seen the Annunciation, and the Flight into Egypt, both of them excellent for the composition, expression, and beauty of design; but, in respect of the colouring, defective, like his other works. None of the designs of Poussin have been more universally admired, than that of Germanicus; and if he had never painted another picture, he would have gained immortal honour by that alone.

He never engaged in grand works, but confined himself to easel-pictures, for which he had a perpetual demand; and his method was, to fix the price expected for each on the back of the picture, which was readily paid.

There is a remarkable difference in the performances of Nicolo Poussin; for many of those which he executed in the declining years of his life, are much inferior to those performed in his prime and middle period. The same taste, and the same genius, appear in all; but the handling discovers an unsteadiness that is not observable in his earlier works, as if he continued to paint when his hand was unequal to his genius. But, upon the whole, he is allowed to have been an admirable artist; and the immense price which his pictures produce in every part of Europe, is an incontestable proof of his established merit*.

* Nicolo Poussin, who, according to Bellori his biographer, came to Rome in 1624, as an artist already formed, soon found that he had more to unlearn than to follow of his former principles, renounced the national character, and not only with the utmost ardour adopted, but suffered himself to be wholly absorbed by, the antique. Such was his attachment to the ancients, that he may be said to have often less imitated their spirit than copied their relics and painted sculpture: their costume, their mythology, their rites, were his elements, his scenery; his back-grounds are pure classic ground. He has left specimens which prove that he was some-

GASPAR POUSSIN, or DUGHET.

*DIED 1663, AGED 63.

He was born in France, in 1600; but was induced to travel to Rome, not only from having a strong desire to visit his sister, who was married to Nicolo Poussin, but likewise out of a love to the art of painting, for which he very early discovered an apt genius. Sandrart says, that Gaspar was employed at first only to prepare the palette, pencils, and colours, for Nicolo; but, by the instructive precepts and excellent example of that eminent master, he became so great a proficient, that he gradually rose into the highest reputation. While he continued at Rome he changed his name, assuming that of his brother-in-law and benefactor; and he is known by no other name at this day than that of Gaspar Poussin.

Undoubtedly he is one of the most celebrated painters of landscape that ever appeared; and it is generally thought, no painter ever studied nature to better purpose, or represented the effects of land-storms more happily, than Gaspar; every tree shews a proper and natural degree of agitation, every leaf is in motion. His scenes are always beautifully chosen, as also are the sites of his buildings; and those buildings have a pleasing effect, by a mixture of simplicity and elegance. His distances recede from the eye with abundance of perspective beauty; his grounds are charmingly broken; and his figures, trees, and other objects, are so judiciously placed, and proportioned to the distance, as to create a most agreeable deception. He had a free and delicate manner of penciling, and was exceedingly expeditious in his work; for his imagination was scarcely more ready to invent than his hand was to execute: and it is confidently reported by authentic writers, that he finished a large landscape, and inserted all the requisite figures, within the compass of one day.

By some connoisseurs it had been observed, that the pictures of Gaspar have sometimes too great a verdure; that his masses are often too much of one colour; and that frequently there is

times sublime in his conceptions, and often in the highest degree pathetic; but history, in its strictest sense, was his department, and in that he ought to be followed. In the dramatic representation of Raphael, the action is introduced merely to shew the actors: the agents of Poussin only appear to tell the fact; they are subordinate, they are instruments of the story: generally clear, connected, judicious, he has however sometimes attempted to tell a tale that cannot be told; sometimes obscured one that was clear in itself, by an ostentatious display of erudition; and not seldom sacrificed the principal figures to collateral and inferior beauties. If the celebrated series of Sacraments are models of historic perspicuity; if the Ahasuerus, the Deluge, the Vision of Coriolanus, the Infant Pyrrhus, are full of sublime and pathetic features; the vain attempt to tell by figures what words alone can tell, is proved in the Testament of Eudamidas; and in the story of the Adulterous Woman, Christ is debased to the character and the gesticulations of an Italian juggler.

Though Poussin abstracted the theory of his proportions from the antique, he is seldom uniform and pure in his style of design; ideal only in parts, and oftener so in female than in male characters: he supplies, like *Pietro Testa*, antique heads and torsos with limbs and extremities transcribed from the model. As a colourist he was extremely unequal. Into the Deluge, and the Plague of the Philistines, he transfused the very hues of the elements, whose ravages he represented, whilst numbers of his other pictures are deformed by crudity and patches.

The excellence of Poussin in landscape is universally acknowledged, and, when it is the chief object of his picture, precludes all censure: but considered as the scene or back-ground of a historic subject, the ease with which he executed, the predilection which he had for it, often made him give it an importance which it ought not to have: it divides our attention, and from an accessory becomes a principal part.

* Some authors say, that Gaspar Poussin was born in 1600, and died in 1660, aged 60; and the authors of the *Abrégé de la Vie des Peintres* differ from all other writers that I have consulted, placing the year of his birth in 1613, at Rome, and not in France; and fixing his death in 1675, at the age of 62, twelve years later than other biographers. But perhaps those gentlemen may have some greater authority for their dates than other writers, who affirm that he was born in 1600, and died in 1663, at the age of 63.

too much blackness in the fore-grounds of some of his compositions ; but, notwithstanding the imputation of such small imperfections, his paintings are always truly beautiful.

Gaspar had three manners in his paintings, which are distinguishable without any great nicety. The first was rather dry ; and the last, though agreeable, was unequal to those of his middle time. But his second manner was, by many degrees, his best, as it was more simple, and more learned ; and his colouring appeared so lovely, so fresh, so full of truth and nature, that no eye can behold one of his landscapes of that period, without feeling a rapturous degree of admiration.

He designed human figures but very indifferently, and for that reason he frequently prevailed on Nicolo to paint them for him : and they were always introduced with the utmost propriety and judgment. No commendation can be bestowed on the works of Gaspar, that can seem superior to their desert : and the exceeding great prices they afford, shew that they are deservedly admired in every nation, where the art of painting is either cultivated or understood.

ANDREA POZZO.

DIED 1709, AGED 67.

Andrea Pozzo, a Jesuit, and native of Trent, became a painter by the application of his own powers rather than the directions of any master ; he acquired colour by intense study at Venice, and improved his design at Rome. His pictures at Genoa and Torino shew that he aspired, and with success, at the tone of Rubens. Though his oil-pictures in Italy are few, and often neither sufficiently finished, nor equally rendered in their parts, the whole together always shews the powers of a master. Such was the surprising celerity of his execution, that in four hours he began and completely finished the portrait of a cardinal, on the very day of his departure for Germany.

He is however chiefly celebrated as an ornamental painter ; the cieling of S. Ignazio at Rome is the vast theatre, and would be a sufficient proof, of his genius, were it his only work ; none could refuse applause to the novelty of his images, the suavity of the tints, the picturesque fire that animates the whole ; perhaps it might be wished that he had been less redundant, less loaded by decoration, but such was the taste of the times. In perspective he claims the first rank, and wrote with solidity and copiousness on the subject : his works are, beside Rome, at Frascati, Modena, in Tuscany, and Vienna, where he died.

** ISABELLA DAL POZZO.

FLOURISHED ABOUT 1666.

This name is inscribed at the bottom of an altar-piece at S. Francesco in Turin, which represents our Lady with S. Blase and other Saints. The native country of the paintress is not told ; but in 1666, when the picture was finished by her, few artists at Turin could produce a superior work. *Lanzi.*

F.

** BLAS DE PRADO.

BORN ? PAINTED YET, 1591.

This scholar of Francisco de Comontes has been subject to much biographic controversy : some make him issue from the school of Berrugete, place him as painter of the chamber with Philip II., who dispatches him to Morocco to paint that emperor's daughter, load him there with riches, and on his return finish him at Madrid 1577, aged 66.

Palomino, however, the best recent inquiries, and his own style, make it evident that, after

leaving Comontes, Prado formed himself on the antiques and the best contemporary masters in Italy. The dates of his legitimate works, and some relative documents, still preserved in the archives of the cathedral at Toledo, prove that he was in full practice 1586, was nominated second painter to that church 1590, and received the salary 1593. F.

**DON FRANCISCO PRECIADO DE LA VEGA.

BORN

†

Of F. Preciado the birth-place is unknown, though Bermudez thinks it probable that he was a native of Ecyá: the elements of art he acquired at Sevilla, under Domingo Martinez, and in 1733 visited, in company with Don Felipe de Castro, Rome, to put himself under the tuition of Sebastiano Conca. After a course of successful studies, he obtained the prize in the Academy of S. Luca; a pension from Philip V.; a place in the Academy of S. Fernando, which he had assisted in forming, and the superintendence of the Spanish pensionaries at Rome.

The principles and style of Preciado were those of Conca. Spain possesses few of his works, though he was painter of the chamber; more are at Rome, and among others a Holy Family, in the church of the Forty Martyrs. As a writer on art he deserves the attention of his countrymen. His wife Catarina Querubini excelled in miniature, obtained a pension from the court, and a place in the Academy of S. Fernando. F.

CAV. MATTIA PRETI, called CALABRESE.

DIED 1699, AGED 86.

Mattia Preti, commonly called Il Cav. Calabrese, born at Taverna in Calabria, attracted by the novelty of Guercino's style, went to Cento, and became his scholar but not his slave, for he had inspected and studied the best works of the best schools; hence his own exhibit more than one style, and varieties of costume, ornament, and composition. Eager to consolidate his notions of design, he deferred the practice of colours till the twenty-eighth year of his life. In design he is less delicate, than vigorous and robust, and not seldom borders on heaviness; his colour is of strong 'impasto,' a decided chiaroscuro, and of a serious ashy tone, adapted to the subjects he loved, martyrdom, murder, pestilence, airs and tears of compunction.

He executed great works in fresco, at Modena, Napoli, Malta. His success was not equally splendid at S. Andrea della Valle in Rome, where he painted three pictures of that Saint under those of Domenichino, a neighbourhood which lessens his importance: the proportions of the figures appear heavy and out of place. A long life, a rapid hand, and the desire of leaving every where some memorial of his powers, have filled the churches, and chiefly the galleries of Italy, with his pictures. They are commonly composed of half-figures, like those of Guercino and Caravaggio. Obligated at last to give way to the torrent of fashion that followed the pencil of Luca Giordano, he retired to Malta, of which Order he was a knight, and there died. F.

FRANCESCO PRIMATICCIO.

DIED 1570, AGED 80.

He was born at Bologna, in 1490, of a noble family, and in his youth was intended to be bred up to commercial business: but having too elevated a mind to adapt himself to that occupation, and prompted by his natural genius, he began to learn design and colouring from Innocenzio da Imola, and Bagnacavallo; and in a short time was enabled, by his incessant industry, to give manifest proofs of extraordinary talents. He then quitted his native city, and went to Mantua, where he became a disciple of Julio Romano, who at that time was engaged in several grand

works at the palace del Te, being assisted by a number of young artists, who had received their instruction in his school. Primaticcio continued under Julio for six years, and under his direction became a great machinist, an artist in fresco, stucco, and every branch of classic or magnificent ornament.

Primaticcio effectually established himself in the favour of his master and of the Duke of Mantua, and was recommended in the strongest terms by that prince to Francis the First, who took him immediately into his service, and appointed him to execute a great number of designs in fresco and in oil. This artist was not less fortunate and successful with the king than he had been with the duke; his works were approved and admired, and he adorned Fontainebleau, and most of the royal palaces in France, with his compositions.

At the same time that Primaticcio was engaged by Francis, Rosso was also retained and employed at his court, between which two painters a violent rivalry and jealousy subsisted; and it was thought that the king, who was desirous to quiet their dissension, sent the former to Rome to purchase antiques, as that monarch had conceived the highest opinion of the taste and integrity of Primaticcio. That artist acquitted himself of his commission very happily, and in a very short time collected a hundred and twenty-five statues, busts, and mutilated figures; and procured moulds of the most celebrated statues, which were not to be purchased, such as the Laocoon, the Tiber and Nile, the Ariadne, Commodus, and others, which were cast in brass.

He was recalled from Rome to perfect a large gallery begun by Rosso, but left unfinished by the death of that master; and the king, to express his esteem for Primaticcio, and his public approbation of his merit, conferred on him the abbey of St. Martin at Trôyes with the annual income of eight thousand crowns, which he enjoyed as long as he lived †.

LEWIS PRIMO, called GENTILE.

DIED 1670, AGED 64.

Primo was a native of Brussels, and lived long at Rome, where he distinguished himself by a certain elegance of manners and attire which gained him the surname of Gentile. He excelled in portraits of high-laboured finish, but he understood the art of hiding his toil. Pope Alexander VII. with many cardinals and nobles sat to him. In history he pursued another course; his altar-piece of the Crucifixion at Ghent, is executed with a power, breadth, and vigour, which makes it scarcely credible that it should have been produced by the same hand which painted his portraits. F.

* ERCOLE PROCACCINI, the Elder.

BORN 1520, LIVED IN 1591.

Ercole Procaccini, the head of that family, was of Bologna, where the greater number of his works still exist, and may decide whether he was, as Baldinucci and Malvasia say, a painter of mediocrity, or, as Lomazzo styles him, a happy imitator of Correggio's colour and grace. If his design be somewhat too minute, and his colour too languid, he possessed a taste which few of his contemporaries can boast, and a precision free from manner, which eminently qualified him for

† The frescoes of the Palazzo del Te by Primaticcio, cannot with certainty be discriminated. His oil-pictures are of the utmost rarity in Italy, and even at Bologna. In the great gallery Zambeccari there is a concert by him, with three female figures, a most enchanting performance. The eye is equally charmed by the forms, the attitudes, the tone of colour, the breadth, taste, and ease of the draperies, and the original air of the whole. Nicolo Abbatì, the partner of his works, though not his scholar, was left by him to terminate what remained unfinished of his plans in France. F.

the instruction of youth ; he was the master of Sammacchini, Sabbatini, Bertoja, and of three sons, Camillo, Giulio Cesare, Carlo Antonio Procaccini.

* CAMILLO PROCACCINI.

DIED 1626, AGED 80.

He received the rudiments of painting from his father, which is easily recognized in the stamp of his characters and the division of his tints. He saw however other schools, and if we believe some of his biographers, exercised himself in Rome after Michelangiolo and Raphael ; that he was fascinated by Parmegiano is evident in all his works. With a surprising facility of conception and execution he combined a naïveté, a comeliness, a spirit, which always charms the eye, though often not the mind ; more could not be expected from that unbridled exuberance which overran Bologna, Ravenna, Reggio, Piacenza, Pavia, Genoa, and acquired him the name of the Vasari and Zuccari of Lombardy, though he excelled both in suavity of style and colour. He was however sometimes superior to the lures of dispatch : some of his pictures at Milano have less of the mannerist, and his S. Rocco at Reggio intimidated even the competition of Annibale Caracci. At Piacenza, where he painted against Lodovico, he had less success, though his picture occupies the principal place.

F.

GIULIO CESARE PROCACCINI.

* DIED 1626, AGED 78.

G. C. Procaccini, the best artist of the family, abandoned sculpture which he had exercised with considerable praise, for painting, as a less laborious and more ingenuous art. In Bologna he frequented the academy of the Caracci, and it is said, that in reply to some sarcasm of Annibale, he struck and wounded him. The principal object of his studies were the works of Correggio, and in the opinion of many, none ever approached nearer the grandeur of that style. In easel-pictures, and works of confined composition, he has not seldom been mistaken for Correggio, though his grace be often meretricious, and his colour less vigorous : thus a Madonna of his at S. Luigi de Franzesi, has been engraved as the work of Allegri, and some still better imitations may be seen in the palace Sanvitale at Parma, in that of Carega at Genoa, and elsewhere. Of his various altar-pieces the most Corregiesque is perhaps that of S. Afra in Brescia : it represents Maria with the Infant amid an ogling and smiling groupe of Saints and Angels, where dignity seems as much sacrificed to grace as in the mutual smile of the Virgin and the Angel in his Nunziata at S. Antonio of Milano ; grimaces both, unworthy of the moment and of the mystery. He is sometimes equally blameable for extravagance of attitude, as in the executioner of S. Nazario, a picture else composed of charms and beauties. But notwithstanding the number and copiousness of his works, his design is correct, his forms and draperies select, his invention varied, and the whole together has a certain grandeur and breadth, which he either acquired from the Caracci, or, like them, derived from Correggio.

F.

CARLO ANTONIO PROCACCINI.

He was brother to Giulio and Camillo, born at Bologna, and learned the art of painting from his father. He designed landscapes agreeably, and gained a considerable reputation by his pictures in that style, and also by the fruit and flowers which he copied after nature. He had a very good understanding of the harmony of colours ; but never had either genius or invention sufficient to enable him to arrive at the eminence of his brothers in historical composition ; for which reason, he discreetly declined that style of painting, and chose other subjects which were better adapted to his talents.

ERCOLE PROCACCINI, called the Young.

DIED 1676, AGED 80.

He was born at Milan, in 1596, the son of Carlo Antonio, and was a disciple of his uncle Giulio Cesare. Though he frequently painted history and landscape, yet his greatest excellence appeared in his flower-pieces, as he painted those subjects to great perfection; and for one of his performances in that style, he was honoured with a chain of gold, as a public acknowledgment of his extraordinary merit.

MARCELLO PROVENZALE DA CENTO.

DIED 1639, AGED 64.

He was born in 1575, was a disciple of Paolo Rossetti, and became very eminent as a painter of history and portrait; but his superior merit consisted in mosaic, which he executed with astonishing beauty and exquisite neatness.

In the palace of Cardinal Borghese at Rome, there is a portrait of Pope Paul V. in mosaic, by this master, which is wrought with inimitable art and judgment. It is worked in imitation of the mosaic of the ancients; but it is such an imitation as excels all that can be seen of the originals. The face alone consists of more than two millions of pieces, many of them being of no larger dimension than a grain of sand; and it is most deservedly esteemed one of the greatest curiosities in Rome*.

PETER PAUL PUGET.

DIED 1695, AGED 72.

This artist, born at Marseilles in 1623, and one of the best sculptors France produced, was likewise a painter.

In the cathedral church at Aix there is an altar-piece painted by him, representing the Annunciation, in which the design is correct, an ease in the cast of the draperies, a bold relief, with considerable grace in the figures, and a good expression in their countenances. Also, at the Jacobins, in Toulon, he painted a picture on the same subject, but much in the taste of Pietro da Cortona; and though the effect is but weak, yet the colouring is agreeable.

DOMENICO PULIGO.

DIED 1527, AGED 52.

He was born at Florence, in 1475, and was a disciple of Ghirlandaio; in whose school being emulous to surpass his companions, it excited in him such a spirit of industry and application, that he not only became superior to them all, but was esteemed to be at least on an equality with his master. He had the happiness of a most strict intimacy with Andrea del Sarto, by which he was greatly improved, and might have reaped much more abundant advantage from that friendly connection, if his love of pleasure had not rendered him necessitous, and if, to supply

* Giambattista Calandra, of Vercelli, a scholar of Provenzale, executed the first altar-piece in mosaic for the Basilica of St. Peter, under the pontificate of Urban VIII. It was St. Michael, from a design of Cesare d'Arpino: a considerable progress was then already made towards the modern style of that art, which since has been carried to a still higher degree by the two Cristofori, Fabio, and T. Paolo his son, who made the mosaics of the S. Petronilla from the original of Guercino, the Communion of S. Jerome from Domenichino, and the Baptism of Christ from Maratta.

his demands, he had not painted more for immediate gain, than with any prospect of advancing his reputation.

He had a commendable taste of composition and design, and was very excellent in his colouring. His principal talent lay in painting portraits and Madonnas, which he executed with extraordinary applause; but he also painted historical subjects, by which he obtained great credit; and among the number, are particularly mentioned a Descent from the Cross, a Lucretia, and a Dying Cleopatra.

* **SCIPIO PULZONE DA GAETA.**

DIED 1588, AGED 38.

Scipio Pulzone of Gaeta grew up in the school of Jacopino del Conte. Though he died young, he left a great name for excellence in portrait-painting. He made numbers for the popes and the nobility of his time, with a power which acquired him the name of the Roman Vandyck: but he is more elaborate, or what the Italians call 'leccato,' and preluded to the style of Seybolt in the extreme finish of hair, and the representation of windows and other objects in the pupil of the eyes. His historic subjects partake of the same minute attention; such is his Crucifix in the Vallicella, and the Assumption in St. Silvestro on Monte Cavallo; a work of correct design, graceful tints, and sweet effect. The Borghesepalace, and the gallery at Florence, possess two paintings of his; his cabinet-pictures are as scarce as precious. F.

GIACOMO CARRUCCI DA PUNTORMO.—See **CARRUCCI.**

ADAM PYNAKER.

DIED 1673, AGED 52.

He was born at the village of Pynaker, between Schiedam and Delft, in 1621, and always retained the name of the place of his nativity. He went for his improvement to Rome, where he studied for three years, and by a happy application of his time and talents during that time, he returned to his own country an accomplished painter. His small pictures are far preferable to those which he painted in a larger size; and they are admitted to a place in the cabinets of the curious, among the paintings of the greatest masters. He was generally fond of a strong morning-light, which allowed him to give a more lively verdure to his trees. His distances die away by proper breakings of the ground, diversified with hills and valleys, extending the view as far as the eye can be supposed to reach; and his landscapes are usually enriched with elegant ruins, or pieces of architecture, as likewise with figures well designed, and extremely well adapted to his subjects and situations.

Q.

LUDOVICO QUAINI.

DIED 1717, AGED 74.

He was born at Bologna, in 1643, and was instructed in the rudiments of the art by his father; but being related to the celebrated Carlo Cignani, he became his disciple, and, by the excellent

precepts of that great master, his improvement was so extraordinary, that in a few years he was employed by Carlo as an assistant, in painting some of those grand designs in which he was employed. And it reflected the utmost honour possible on Quaini, that his work was not to be distinguished from that of his master.

Franceschini and Quaini were at the same time disciples of Cignani; and their manner of handling and colouring was so similar, as to make it difficult to determine, which was the work of the one or of the other. In the chief designs of Cignani, the landscape, architecture, and other ornaments, were painted by Quaini, as he understood those particulars even better than his master; but Franceschini was principally employed about the figures, in which consisted his greatest excellence. Cignani inspected, guided, and directed, the whole; he allowed the merit of both, and encouraged those young artists by just commendations; but in respect to the carnations, and the graceful airs of the heads, he seemed to prefer the taste of Franceschini to that of Quaini.

The liveliness of his imagination enabled him to compose his subjects with great ease, and with an elegance of taste; and those paintings which were entirely the product of his own invention, and finished by himself, were excellent performances. Several of those are mentioned with great honour to Quaini; and it is observed, that although they had not all the force of those that were designed by Cignani, and painted under his immediate inspection, yet they had more beauty and more grace.

ERASMUS QUELLINUS, the Old.

DIED 1678, AGED 71.

He was born at Antwerp, in 1607, and at first was educated in every branch of polite literature; but afterwards finding in himself a predominant inclination to painting, he placed himself as a disciple with Rubens. He soon shewed that he possessed an excellent genius; so that in a few years of application, under so eminent a director, he appeared with honour in his profession. He studied architecture and perspective, and employed his knowledge of those branches very successfully in all his future compositions; and his works gradually rose into such reputation, that he found constant employment, and by that means his credit daily increased, and his circumstances became affluent.

His manner of designing was good, his touch free and spirited, and the beauty of his colouring sufficiently shewed the school in which he imbibed his knowledge. He painted landscape as well as history, in a very agreeable style; and his great, as well as his small compositions, are allowed to have abundance of merit; but in the latter his penciling was more neat, and his colouring more transparent. His taste of design, though considerably tainted with the Flemish gusto, is tolerably correct: and in many respects his ideas are just, learned, and elevated, though his drawing is often not exact.

A celebrated picture of this master is in the grand dining apartment at Antwerp, of which the subject is, Christ in the House of the Pharisee, where Mary Magdalen washes his feet; and in that composition he has shewn a fine disposition, good penciling, and a very pleasing tone of colour.

JOHN ERASMUS QUELLINUS, called the Young.

DIED 1715, AGED 85.

He was the son and disciple of Erasmus, born at Antwerp, in 1630; and instructed in the same principles of art which his father had derived from the school of Rubens.

He travelled to Italy, and at Venice attached himself to the imitation of Paolo Veronese, in

which he persevered on his return to Antwerp; where his principal performance is in the church of the abbey of St. Michael—Christ healing the diseased. F.

R.

BERNARDO RACCHETTI.

DIED 1702, AGED 63.

B. Racchetti, born 1639, was the nephew and disciple of Giovanni Ghisolfi, whose principles he followed with success. His pictures are frequently met with in galleries.

GERARD RADEMAKER.

DIED 1711, AGED 38.

He was born at Amsterdam, in 1673, and learned the principles of perspective and architecture from his father, who was much esteemed by Lairese, and other artists, for his knowledge in that branch. But the master under whom he learned the art of painting was one Van Goor, with whom he accidentally happened to be acquainted; and while he continued with that master, he applied himself to his studies with invincible patience and perseverance.

At his first setting out in his profession, he had the good fortune to be engaged by the Bishop of Sebasto, to instruct his niece in drawing and design: and by his agreeable conduct, he so won the esteem of that prelate, that he was taken in his train to Rome, where he spent three years in studying every thing that could contribute to his improvement. At his return to his own country, his extraordinary merit procured him friends, favour, and employment; his work was eagerly purchased by persons of the first rank; he was engaged in several considerable undertakings; and the richness of his genius, as well as the facility with which he worked, enabled him to finish abundance of designs in a short compass of time.

He is esteemed one of the good masters of the Dutch school; and his style of composition shews not only the extensiveness and grandeur of his genius, but shews also a genius well cultivated, by studying the best models. In architecture and perspective few of his contemporaries were his equals; and a perspective view of St. Peter's church at Rome, which he painted, is accounted a masterpiece, as well for the handling, as for the truth and exactness of the design. Another picture by this master, is likewise mentioned as a fine performance. The subject is historical; and as he was generally fond of introducing bas-relief, and embossed work, in most of his compositions, he has enriched this with a variety of those ornaments, which are represented with singular skill and art, as also with a great deal of truth and elegance.

ABRAHAM RADEMAKER.

DIED 1735, AGED 60.

He was born at Amsterdam, in 1675, and is an uncommon instance of an artist who arrived at great eminence in his profession without the assistance of any master. At first he spent whole days and nights in drawing and copying with Indian ink, till he arrived at great perfection in that manner of painting; and he also practised to paint with water-colours, which he managed

with full as much freedom of touch, as if he had painted in oil, to the surprise, as well as the approbation, of all the artists of that time.

His invention was remarkably fertile, and he was never at a loss to furnish an endless variety of scenes and subjects, from the power of his own active imagination, without having recourse to nature for the sites of his landscapes. He composed readily and agreeably; and filled his landscapes with suitable figures and animals, which were well designed and well grouped. And as he had applied himself for some time to the study of architecture and perspective, he usually adorned his designs with elegant ruins, or the vestiges of ancient edifices. His colouring is bright, strong, and of a very pleasing tone, which compensates for the appearance of a little dryness observable in his larger works; which defect, it is supposed, he contracted by his general habit of working in small.

****PIETRO PAOLO RAGGI.**

BORN ABOUT 1646, † 1724.

This Genovese artist, of uncertain school, is praised for the Caracciesque style of a S. Bonaventura who contemplates the Crucifix, at the church 'del Guastato.' His Bacchanals, in various collections, are in the taste of Castiglione and Carpioni. He shews himself to greatest advantage at Bergamo, in the church of S. Marta, by a Magdalen raised towards heaven by angels. He is described as a man of restless temper, irascible, and soon sick of every place. He died at Bergamo. F.

FRANCESCO RAIBOLINI, called IL FRANCIA.

DIED 1535, AGED

F. Raibolini, called Il Francia, of Bologna, was originally bred to the profession of a goldsmith, which he continued to exercise during the earlier part of his life with great celebrity. From whom he received the first elements of instruction is not known, but he already appeared to great advantage in the picture which he painted for the chapel Bentivogli a S. Jacopo, in 1490, and in which he still calls himself 'Franciscus Francia, Aurifex.' It was executed in that antiquated ornamental style distinguished in Italy by the name of 'stile antico moderno,' and he soon abandoned it for a better one, composed from the principles of Pietro Perugino and Gian Bellini; on Pietro he formed his choice and tone of colour; on the Venetian, fullness of outline and breadth of drapery: his heads have not the sweetness of the first, but the second he surpasses in dignity and variety; and if the best evidence of his merit, the authority of Raphael, be of weight, in process of time excelled both. In a letter of 1508, edited by Malvasia, Raphael declares, that the Madonnas of Francia were inferior in his opinion to none, for beauty, devoutness, and form: he went still further, and addressed to the care, and, if he saw occasion, to the emendation, of Francia, his S. Cecilia, destined for the church of S. Gio in Monte, at Bologna; and this at the summit of his powers, in 1518, the year in which Vasari fixes the death of Raibolini, who, he says, died of grief at the sight of such superior excellence. Vasari is confuted by Malvasia, who proves, that he lived many years after that event, and, though advanced in age, once more changed his style, and painted the celebrated S. Sebastian, which the tradition of the Caracci and their scholars has described as the general model of proportion and form for the students of Bologna. A copy of this figure exists still in the church della Misericordia. F.

****FRANCESCO RAINIERI.**

Francesco Rainieri, surnamed 'Lo Schivenoglia,' of Mantova, the pupil of Gio. Canti, an

excellent battle and landscape painter, emulated his master in both, surpassed him in design, but remained inferior in colour. F.

PADRE FELICE RAMELLI.

DIED 1740, AGED 74.

He was born at Asti, in 1666, and learned the art of painting from Padre Abbate Danese, but finished his studies at Rome, where he became an ecclesiastic, and was one of the canons in the church of St. John Lateran. He was truly excellent in his art, and painted history and portrait with equal delicacy in miniature. He was invited by the King of Sardinia to Turin, and painted for that monarch the portraits of the most celebrated masters in small, from originals done by those masters themselves; for which purpose, he copied some, after their portraits in the famous Florentine gallery, and added his own, in the habit of his order. The rest of his works are at Rome, the usual place of his residence.

BARTOLOMMEO RAMENGHI, called IL BAGNACAVALLO.

DIED 1542, AGED 56.

B. Ramenghi, called Bagnacavallo from his birth-place, laid the foundation of his style under Francia, at Bologna, and from him entered the school of Raphael at Rome, and became an assistant in his works, though not with the importance of Giulio or Perino. The maxims of Raphael were the laws of Ramenghi in invention and composition, and sometimes he did little more than copy him. He had, however, powers of his own. His colour had more amenity than that of Giulio, perhaps equalled that of Perino, and in expression of infant grace he excelled both. What invention he possessed, is seen in his pictures at S. Michele in Bosco, at S. Martino, and S. Maria Maggiore; works which would scarcely have been copied, and even imitated, by the Caracci, Albano, and Guido, had they not bore authentic marks of a master's hand.

Bagnacavallo had a son, Gio. Batista, who worked under Vasari in the palace of the cancelleria at Rome, and under Primaticcio at Fontainebleau: he likewise left various works of his own invention, at Bologna, more on a level with the corrupt taste of the day than the maxims of his father. F.

**ALLAN RAMSAY.

DIED 1784.

Allan, the son of Allan Ramsay, author of the 'Gentle Shepherd,' a popular pastoral drama, was a native of Edinburgh, and at an early period went to Italy, where he received some instructions from Solimene and Imperiale; for what purpose, is not easily discovered, as the whole practice of his life was devoted to portraiture.

After his return, he practised for some time at Edinburgh, but chiefly in London, with no despicable degree of reputation; was introduced by Lord Bute to the Prince of Wales, whom he repeatedly painted; and 1767, was appointed principal painter to the crown.

Ramsay, though content to move in his own confined but lucrative line, neither bold or ambitious enough to venture on history, yet venerated art sufficiently, four times to visit Rome and Italy; and, smitten with the love of classic lore, to trace, on dubious vestiges, the haunts of ancient genius and learning. If, as a painter, he did not always reach the beauty, he never

overstepped the modesty, of nature; and though he neither charm or sparkle as a writer, he generally is supported by energy and manly sense*.—See Edwards, A. P. p. 105. F.

JOHN RAOUX.

DIED 1734, AGED 57.

He was born at Montpellier, in 1677, and was the disciple of Bon Boullongne; but he studied at Rome and Venice for ten years, where he acquired a good manner of colouring, and followed his profession in several parts of Italy, with great credit. He painted historical subjects and portraits; and when he quitted Italy, he resided for some time in England, where he was particularly employed by Sir Andrew Fontaine; and his paintings were in considerable esteem. The principal work of this master in France, was the representation of the different Ages of Man, comprised in four pictures, which he painted for the Grand Prior of Vendome, and they are still preserved in the palace of that nobleman.

RAPHAEL SANZIO DA URBINO.—See SANZIO.

RAPHAEL DA REGGIO, called RAPHAELINO.—See MOTTA.

JOHN VAN RAVESTEYN.

He was born at the Hague, about the year 1580; and although it is uncertain to what master he owed his instruction, yet his works are sufficient evidences of his extraordinary merit. He was confessedly superior to any of the preceding artists among the Flemings, and (excepting Rubens and Vandyck) equal to the best of his contemporaries, and perhaps surpassed them.

His composition is extremely good, and full of spirit; his attitudes are easy, and have an agreeable variety; his lights and shadows are judiciously distributed; his colouring is remarkably good, and his touch is broad and firm. His knowledge in perspective was very extensive, and he particularly excelled in that part of it which is called ærial; nor was there any painter of his time who shewed more skill in the harmonious mixture of his colours.

Several large pictures of this master's painting are to be seen in the grand banquetting-hall at the Hague, which will justify all that can be said in his commendation. One of them is fifteen feet long, and in it are represented the magistrates of the Hague, seated at a table. It contains twenty-six figures, portraits of the principal persons, and all the figures are as large as life. The disposition is very judicious, the attitudes well contrasted, and the likeness in each of the portraits is said to have been surprisingly strong.

HUBERT VAN RAVESTEYN.

He was born at Dort, about the year 1647, and became a painter of very great reputation, making a proper allowance for the meanness of his subjects. They were all taken from the lowest life, such as the houses of boors and villagers; and generally he chose to describe the insides of those miserable habitations, where sheep were penned up, and maids were busied in scouring the kitchen utensils; slaughtering-times, boys blowing up bladders of animals, entrails of hogs, sausages, baskets, and such-like objects. But it must be confessed, that every subject he painted shewed a wonderful neatness in the execution.

* Essays on Ridicule as a Test of Truth, on the Naturalisation of Foreigners, and on Taste, were collected and published under the title of 'The Investigator;' and beside these, he wrote, as occasion prompted, some fugitive pieces on the politics of the day. F.

The tints of his colouring had truth and nature to recommend them to the eye ; his drawing was correct ; his pictures shewed that the artist had a fine understanding of the *chiaroscuro*, and they were remarkably transparent.

NICHOLAS VAN RAVESTEYN.

DIED 1750, AGED 89.

He was born at Bommel, in 1661, and was originally educated for a literary profession, though his father, Henry Ravesteyn, who was a good painter, gave him some instruction in drawing and design. But being deprived of his father while he was pursuing his classical studies, he changed his resolution, and determined to make the art of painting his profession, as several of his family had gained considerable riches and reputation in that way of life ; and he placed himself at first under the direction of William Doudyns, though he afterwards studied with John de Baan.

He imitated the manner of both masters ; but he took care to add to his other knowledge, the knowledge of nature, to which he perpetually attended ; not permitting even the most minute object to pass unnoticed, or without his endeavouring to design after it.

His first appearance as an artist was in his native city, where he soon found employment among persons of the greatest distinction ; and in a short time perceived, that he was unable to execute one half of the business he was solicited to undertake. What increased his reputation exceedingly was, his painting the portrait of the Princess of Waldeck after her death ; for which purpose he had been invited to the court of Kuilenburg. As no painter had been so fortunate as to hit her likeness while she was alive, Ravesteyn himself, as well as his employers, had very small hopes of success ; and yet he was so happy as to prove successful, even to the admiration of all ; and received such presents from that court, as were a public testimony of his uncommon abilities.

But although he excelled in portrait, yet he also distinguished himself as a painter of history ; in which he shewed genius, and elevation of thought. He designed in a good taste, he had a free and easy manner of handling, and a pleasing tone of colour. For the most part, he painted his portraits in the historical taste, and his figures had not only a striking resemblance, but the disposition of them was elegant.

This master lived to a great age, and painted to the last year of his life ; yet even in his latest performances it is very observable, that no traces can be discerned of the weakness or infirmities of old age.

GIANNANTONIO RAZZI, called IL SODDOMA.

DIED 1554, AGED ABOUT 75.

Razzi, a citizen of Siena, was, according to the authority of Vasari and Monsig. Giovio, a native of Vercelli in Piedmont : the warm tone of his colour, the masses of his *chiaroscuro*, and other traces of the Milanese school in his works, seem to confirm the tradition. The frescoes which he painted in the Vatican, under the pontificate of Giulio II. were by order of that pope demolished, to make room for those of Raphael. Certain other pictures, representing facts of Alexander the Great, still remain in the palace Chigi, now called the Farnesina ; with much of the *chiaroscuro*, though not of the dignity and grace, of Lionardo da Vinci, they are remarkable for beauties of perspective and playful imagery.

His most vigorous works, however, are at Siena. In the Epiphany at S. Agostino, we recognize the principles of Vinci ; the style of the Christ under Flagellation in the cloister of S. Fran-

cesco has been compared to that of Michelangiolo; his S. Sebastian, now in the Ducal gallery, has the air of an antique torsò, and the S. Catherina of Siena, at S. Domenico, possesses Raffaellè's beauties of expression. He often, indeed, painted merely for dispatch, and without previous study, when, already advanced in age, he solicited work at Pisa, Volterra, and Lucca; but in all his works we trace the master-hand, which in spite of negligence performs with power.

F.

TOMMASO REDI.

DIED 1726, AGED 61.

He was born at Florence, in 1665, and placed as a disciple with Domenico Gabbiani, who had just returned from perfecting his studies at Rome and other parts of Italy, to settle in his own country. He had not been for any length of time under the direction of Domenico, till he gave exemplary proofs of a proficiency, beyond the expectation of all the professed artists, in correctness and elegance. And to improve those talents which appeared so promising, he was sent to the Florentine academy at Rome, which was at that time conducted by Ciro Ferri, and Carlo Maratta, and maintained by the liberality of the Grand Duke Cosmo III. where he accomplished himself in design and colouring, so as to have very few who could enter into competition with him.

At his return to Florence, his merit procured him the patronage and particular esteem of Cosmo, who employed him in several works for his palaces; and he was also solicited to adorn many of the churches, convents, and houses of the nobility in that city. He composed a great number of subjects, sacred and profane, and several from poetic or fabulous history; as also some that were allegorical, which were eagerly purchased by the Florentines. A few of the historical compositions of Redi were bought by English noblemen, whose names are not recited, though the subjects of some of them are noticed; particularly the Apparition of Cæsar to Brutus; Cincinnatus, taken from the Plough to assume the Dictatorial Office; and the Continuance of Scipio.

He painted portraits in an excellent style; and designed most of the antique monuments of Tuscany with singular exactness, which were afterwards engraved and published. The czar Peter, who in his travels had an opportunity of seeing some of Redi's performances, and was exceedingly anxious to introduce the polite arts into his dominions, sent four young gentlemen to Florence, to be taught the art of painting, under his direction. At their return to Moscow, the czar was so highly pleased with their proficiency, that he determined to erect an academy at Moscow for painting, and offered twelve hundred crowns annual pension to Redi, beside other emoluments, to induce him to undertake the direction of it; and that master would willingly have embraced so honourable a proposal, had he not been, by the most pressing entreaties of his friends, detained in his own country.

In history, this artist designed with very great elegance and correctness; his style of colouring is sweet, being an agreeable mixture of the tints of his two Roman masters, Carlo Maratta and Ciro Ferri. His attitudes, in general, are well chosen; his portraits very happily express the character of his models; and, in all parts of his profession, he shewed a ready invention, great freedom of hand, and a good disposition of his figures.

REGILLO DA PORDENONE.—See LICINI.

WENCESLAUS LAURENT REINER.

DIED 1743, AGED 57.

He was born at Prague, in 1686, and was the son of an indifferent sculptor, who endeavoured, according to his ability, to instruct him in drawing and painting; but his chief knowledge was derived from the rules and directions given him by Brendel, a painter of some consideration in that city.

The compositions of this master, in fresco and in oil, are always filled with a number of figures; and his design and colouring are commendable. His landscapes are strongly coloured, and shew a great deal of truth and nature; and the figures, as well as the animals which he introduces, are much in the style and manner of Van Bloemen. Some of the paintings of Reiner are honoured with a place in the grand gallery of Augustus, king of Poland, and many of his works were in the possession of the late Count Bruhl.

REMBRANDT VAN RYN.

*DIED 1674, AGED 68.

He was born at a village near Leyden, in 1606. His real name was Gerretsz; but he is known by the name of Van Ryn, an appellation given him from the place where he spent the youthful part of his life, which was on the borders of the Rhine. As he gave very early tokens of a strong genius to painting, he was at first placed under the care of Jacques Van Zwanenburg, in whose school he continued for three years; and in that time afforded such evident proofs of uncommon and superior talents as extremely surprised his instructor. Afterwards he was the disciple of Peter Lastman, but staid no longer than six months with that master; and for the same length of time he studied under Jacob Pinas; from whose manner, it is said, Rembrandt acquired that taste for strong oppositions of light and shadow, which he ever after so happily cultivated. He formed his own manner entirely by studying and imitating nature, which he copied in its most simple dress, without any apparent attention to elegance of choice. But although it was not his talent to select what was most beautiful or graceful in nature, yet had he an amazing power, in representing every object that was before his eyes with such truth, force, and life, as nothing but nature itself can equal.

By the advice of an artist who was his friend, Rembrandt was prevailed on to carry one of his first performances to the Hague; and he there offered it to an able connoisseur, who treated him with great kindness and respect, and presented him with an hundred florins for the picture. That incident, though not seeming to be of any great consequence, yet laid the foundation of Rembrandt's fortune; for, it not only served to make the public acquainted with his abilities, but it also contributed to make him more sensible of his merit. And as he soon after was solicited for his works by many persons of distinction, he settled at Amsterdam, where he might follow his profession with more ease and advantage.

Incessant business crowded on Rembrandt immediately, so as scarcely to allow him time to gratify the general demand for his paintings; and he had such a number of pupils, that wealth flowed in upon him plentifully, from many sources. For, as most of his disciples were the sons of people of condition or fortune, he received from each of them an hundred florins a year for their instruction; and he had sagacity enough to raise a considerable sum by the sale of those copies which they made after his pictures and designs: for he always retouched them in several

* According to De Piles, Rembrandt died in 1668, aged 62.

parts, with his own free pencil, to increase their value, by inducing purchasers to believe them to be really his own. And we are assured by Sandrart, that by such kind of traffick, and an artful management of the sale of his etchings, he gained every year, at the least, two thousand five hundred florins.

His style of painting, in the first years of his practice, was very different from that of his latter time; for his early performances were finished highly, and with a neat pencil, resembling those of Mieris; but he afterwards assumed a style of colouring and handling as opposite to it as possible, strong, bold, and with a degree of force that astonishes; in which he has been unexcelled by any artist, though Eeckhout, and some of his best disciples, have approached very near him. In his first manner are, the historical picture of Ahasuerus, Esther, and Haman; the Woman taken in Adultery; and St. John preaching in the Wilderness; which are mentioned as being exquisitely finished, and yet touched with inexpressible fire and spirit. Houbraken seems to ascribe more real merit to his former than his latter works, although at that time he painted with amazing expedition.

The invention of Rembrandt was very fertile, and his imagination lively and active; but his composition, notwithstanding it was remarkable for strength of expression, was destitute of grandeur; and although his genius was full of fire, yet he wanted elevation of thought, and had little or no notion of grace or elegance. It has been said, that if Rembrandt had visited Rome, his taste would have been proportionably refined; and that the knowledge of the antique, added to his other eminent qualifications, might have produced a master equal to the most exalted character. But that this would certainly have been the effect of his visiting Italy, may justly be doubted, when the prevalence of habit is considered; when his mind was stored with ideas taken from gross and heavy nature, to which he had been familiarised from his infancy; and if it be also particularly considered, that he took pains to furnish himself with a collection of the finest Italian prints, drawings, and designs, many of them taken from the antiques, which he seems to have studied with pleasure, but without the smallest improvement of his taste. It appears as if he had more solid delight in contemplating his own repository of old draperies, armour, weapons, and turbans, which he jocularly called his antiques, than he ever felt from surveying the works of the Grecian artists, or the compositions of Raphael.

As to his colouring, it was surprising; his carnations are as true, as fresh, and as perfect, in the subjects he painted, as they appear in the works of Titian, or any other master, with this only difference, that the colouring of Titian will admit of the nearest inspection, whereas that of Rembrandt must be viewed at a convenient distance; and then an equal degree of union, force, and harmony, may be observed in both.

His portraits are confessedly excellent; but by his being accustomed to imitate nature exactly, and the nature he imitated being always of the heavy kind, his portraits, though admirable in respect of the likeness, and the look of life, want grace and dignity in the airs and attitudes. In regard to other particulars, he was so exact in giving the true resemblance of the persons who sat to him, that he distinguished the predominant feature and character in every face, without endeavouring to improve or embellish it. And in many of his heads may be seen such a minute exactness, that he represented even the hairs of the beard and the wrinkles of old age: yet, at a proper distance, the whole has an effect that astonishes; for he imitated his model in so true, so plain, and so faithful a manner, that every portrait appears animated, and as if starting from the canvas.

His local colours are extremely good; he perfectly understood the principles of the *chiaroscuro*; and it is reported, that he generally painted in a chamber, so contrived as to admit but

one ray of light, and that from above. The lights in his pictures were painted with a body of colour unusually thick, as if the artist had an intention rather to model than to paint; but he knew the nature and property of each particular colour so thoroughly, that he placed every tint in its proper place, and by that means avoided the necessity of breaking and torturing his colours, and preserved them in their full freshness, beauty, and lustre.

One of his greatest defects appeared in his designing the naked; for in such figures he was excessively incorrect: the bodies were either too gross or too lean, the extremities too small or too great, and the whole figures generally out of proportion. But in other parts of his art, such as colouring, expression, and the force produced by lights and shadows happily and harmoniously opposed, he had few equal to him, and none superior.

The etchings of Rembrandt are exceedingly admired, and collected with great care and expence for the cabinets of the curious, in most parts of Europe; and it is remarked, that none of his prints are dated earlier than 1628, nor later than 1659, though there are several of his paintings dated in 1660, and particularly the portrait of a Franciscan friar. He had the same spirit in every stroke of the graver, as in the markings of his pencil; there seems not to be a single touch that does not produce expression and life.

The genuine works of this master are rarely to be met with, and, whenever they are to be purchased, they afford incredible prices. Many of them are preserved in the rich collections of the English nobility; some are in the Duke's palace at Florence, where the portrait of Rembrandt, painted by himself, is placed in the gallery of artists; a few of his works are at Genoa, one or two at Turin, and several in the cabinets of the French king and the duke of Orleans*.

GUIDO RENI.

DIED 1642, AGED 68.

This memorable artist was born at Bologna, in 1574, and at an early age became the disciple of Denis Calvart, a Fleming of great reputation; but afterwards he entered himself in the school of the Caracci. He carefully studied the style of those great masters, but imitated that of Lodovico, preferably to that of Annibal or Agostino, because there appeared more of grandeur and grace in his compositions, than in those of the others; and his first performances were entirely in the manner of that master.

* Rembrandt Van Ryn was a meteor in art. Disdaining to acknowledge the usual laws of admission to the temple of Fame, he boldly forged his own keys, entered, and took possession of a most conspicuous place by his own power. He was undoubtedly a genius of the first class in whatever is not immediately related to form or taste. In spite of the most portentous deformity, and without considering the spell of his chiaroscuro, such were his powers of nature, such the grandeur, pathos, or simplicity of his composition, from the most elevated or extensive arrangement to the meanest or most homely, that the most untutored and the best-cultivated eye, plain common sense, and the most refined sensibility, dwell on them equally enthralled. Shakspeare alone excepted, no one combined with so much transcendent excellence so many in all other men unpardonable faults, and reconciled us to them. He possessed the full empire of light and shade, and of all the tints that float between them. He tinged his pencil with equal success in the cool of dawn, in the noon-tide ray, in the vivid flash, in evanescent twilight, and rendered darkness visible. Though made to bend a steadfast eye on the bolder phenomena of nature, yet he knew how to follow her into her calmest abodes, gave interest to insipidity or baldness, and plucked a flower in every desert. Few like Rembrandt knew to improve an accident into a beauty, or give importance to a trifle. If ever he had a master, he had no followers; Holland was not made to comprehend his power: the succeeding school consisted of colourists content to tip the cottage, the hamlet, the boor, the ale-pot, the shambles, and the haze of winter, with orient hues, or the glow of setting summer-suns.

F.

However, being as yet undetermined what style to fix on for his future works, he went to Rome, where he examined every thing worthy of his attention, and particularly the works of Raphael, with which he seemed enraptured. He was also struck with the surprising effects of the paintings of Caravaggio, and for some time adopted that manner; till he found that it was not generally approved, and required too much labour to succeed in it. He then fixed on a manner peculiar to himself, which was easy, graceful, great, and elegant; which secured to him the universal applause of the whole world, and the admiration of posterity; so that he is ranked among the first and best artists of any age since the revival of the art.

All the excellences of painting seem united in this superior genius; for whether we consider the grand style of his composition, the delicacy of his ideas, the disposition of his objects in general, or the beautiful turn of his female forms, his colouring, or his graceful airs of the heads, all are admirable, and fill the mind with a kind of ecstasy. All subjects, indeed, were not equally adapted to the genius of Guido. The tender, the pathetic, the devout, in which he could manifest the sweetness and the delicacy of his thoughts, were those in which he peculiarly excelled; those which distinguish him from every other painter, and almost give him precedence to all.

In expressing the different parts of the body, he had a remarkable particularity; for he usually designed the eyes of his figures large, the nostrils somewhat close, the mouth small, the toes rather too closely joined, and without any great variety, though that was not occasioned by any want of skill, but out of choice, and to avoid affectation. The heads of his figures are accounted not inferior to Raphael, either for correctness of design, or an engaging propriety of expression; and De Piles very justly observes, that the merit of Guido consisted in that moving and persuasive beauty, which did not so much proceed from a regularity of features, as from a lovely air which he gave to the mouth, with a peculiar modesty which he had the art to place in the eye.

His draperies are always disposed with large folds, in the grand style; and with singular judgment contrived to fill up the void spaces, free from stiffness or affectation, noble and elegant. Though he did not understand the principles of the chiaroscuro, yet he sometimes practised it, through a felicity of genius. His pencil was light, and his touch free; but very delicate; and although he took pains to labour his pictures highly, yet, it is said, he generally gave some free and bold strokes to his work, in order to conceal the toil and time he had bestowed upon it. His colouring is often astonishingly clear and pure; but sometimes also his pictures, and more especially those of his latter time, have a greyish cast, which changed into a livid colour, and his shadows partook of the green. But his works have ever been deservedly admired through all Europe, and to this day increase in their value and esteem.

Many of his latter performances are not to be placed in competition with those which he painted before he unhappily fell into distressed circumstances, by an insatiable appetite to gaming; for his necessities compelled him to work for immediate subsistence, which gave him the habit of painting in a more slight and negligent manner, without any attention to his honour or his fame.

In the church of St. Philip Neri, at Fano, there is a grand altar-piece by Guido, representing Christ delivering the Keys of St. Peter. The head of our Saviour is exceedingly fine, that of St. John admirable; and the other Apostles are in a grand style, full of elegance, with a strong expression; and it is well preserved. In the archiepiscopal gallery at Milan, is a St. John, wonderfully tender in the colouring, and the graces diffused through the design excite the admiration of every beholder. At Bologna, in the Palazzo Tanaro, is a most beautiful picture of the Virgin, the Infant Jesus, and St. John; in which the heads are exquisitely graceful, and the draperies in a grand style. But in the Palazzo Zampieri is preserved one of the most capital paintings of

Guido : the subject is, the Penitence of St. Peter after denying Christ, with one of the Apostles seeming to comfort him. The figures are as large as life, and the whole is of an astonishing beauty; the painter having shewn, in that single performance, the art of painting carried to its highest perfection. The heads are nobly designed, the colouring clear and precious, and the expression inimitably just and natural. There is also in the collection of the earl of Moira, in Dublin, a fine head by Guido, representing Christ crowned with Thorns : it has a graceful and affecting expression, and shews, in an amiable style, all the dignity and resignation of the sufferer*.

PANDOLFO RESCHI.

DIED ABOUT 1699, AGED 56.

This artist, born at Dantzic, went to Rome, and studied and imitated the works of Borgognone and Salvator Rosa, with success. In architecture, Lanzi mentions a picture, with a prospect of the palace Pitti at Florence, executed by Reschi from the plan of Giacinto Marini, with surprising felicity in every part, light and shade excepted. F.

PETER REUVEN.

DIED 1718, AGED 68.

He was born in 1650, and was a disciple of Jaques Jordaens, with whom he studied and practised so industriously, that he became very considerable in his profession.

* Guido Reni of Bologna is considered by many as the principal pupil of the Caracci; none excited at least so much of their jealousy. Lodovico could not dissimulate it, became the rival of his scholar, and to depress him, countenanced Guercino. Annibale himself, when he came to Rome, censured Albani for having conducted Guido thither, and attempted to check him by the opposition of Domenichino. When, in his twentieth year, he left Calvaert to put himself under their tuition, they discovered in his very onset, with a superior talent, a lofty and ambitious spirit. He delighted in the forms of Cesi; he followed the muscular precision and marking of Passerotti; he attempted to imitate the energy and depth of Caravaggio, the beautiful Sybil of the palace Bonfigliuoli has the nocturnal shade of that style; but the style on which he fixed arose from a reflection of Annibale on that of Caravaggio; that master observed, that a contrary method might perhaps more than counterbalance its effects, by substituting for his contracted and deciduous flash an open ample light, by opposing delicacy to his fierceness, decision to the obscurity of his line, and ideal forms to the vulgarity of his models. These words sunk deeper than Annibale expected in the mind of Guido, and soon prompted him to try their effect; suavity became his aim, he sought it in design, in touch, in colour; to give durability to his tints he began to make great use of white lead, a colour dreaded by Lodovico; pure demi-tints and skilful reflexes mitigated the vigour of his shades, and gave roundness and delicacy without enfeebling his effects. Of female beauty, the antique, the Venus de' Medici, but more the Daughter of Niobe, became his standard, and often with a monotony, to incur the charge of manner; if he consulted nature, it was less for variety and character than fleshiness of touch. His attitudes seldom elevate themselves to the pure expression and graceful simplicity of the face: the grace of Guido is the grace of theatres; the mode, not the motive, determines the action; his Magdalens weep to be seen, his Hero throws herself over Leander, Herodias holds the head of her victim, his Lucretias stab themselves with the studied airs and ambitious postures of buskined heroines: it would however be unjust not to allow that there are exceptions from this affectation in his works: Helen departing with Paris is one which alone might atone for every other blemish. In her divine face the sublime purity of the Niobe is mixed with the charms of the Venus; the wife, the mother, give indeed way to the lover, but spread a soft melancholy which tempers her fervour with dignity. This expression is supported by the careless and unconscious elegance of her attitude, whilst that of Paris, stately, courteous, insipid, gives him more the air of an ambassador attending her by proxy, than that of a lover carrying her off for himself. His male forms in general are indeed little more than transcripts of models, such as are found in a genial climate, sometimes characterised by juvenile grace and vigorous manhood, but seldom elevated to ideal beauty. F.

He was mostly employed in great works, such as the decorations of magnificent halls, salons, and grand apartments, in which he generally painted the ceilings. He designed the triumphal arches for the reception of King William III. at the Hague; and in that work, the merit of his composition, as well as his execution, procured him extraordinary applause. The finest apartments at Loo are painted by this master, who was remarkable for the variety which appears in his composition, for the readiness of his execution, and the freedom and firmness of his pencil; and it seems inconceivable, to those who observe how carefully his works are finished, how they could be accomplished in so short a time as in reality they were, considering at the same time the goodness of the colouring, and the abundance of figures which are introduced.

JAN DE REYN, or RHENI, called LANG JAN.

DIED 1678, AGED 68.

This painter was born at Dunkirk, in 1610, and had the happiness to be a disciple of Vandyck. Under the conduct of that eminent master, he distinguished himself in such a manner that he was esteemed the best performer in that school, and an honour to his instructor. He was so attached to his master, that he followed him to London; where, it is thought, he continued as long as he lived. In these kingdoms he is mostly known by the name of Lang Jan.

No artist approached so near to Vandyck as De Reyn, in every part of painting; he strongly resembled him in the lovely tone of his colour, in the spirit of his touch, and in the delicacy of his pencil. His design is very correct, and the hands of his figures have the same elegant turn and exactness which are observable in all the works of his master. His composition is generally in a noble style, though some think it to be rather a little encumbered and confused; but, in other respects, his manner was extremely grand. His draperies are broad and well cast; and in all his paintings he shews a fine intelligence of the chiaroscuro.

It is imagined that the scarcity of the works of Lang Jan is occasioned by so many of them being imputed to Vandyck, and sold for the performances of that incomparable master; which circumstance, if true, is undoubtedly more to his honour than any thing that could be said in his commendation. Among the indisputable works of this artist, are mentioned the Baptism of Totila, which is in a church at Dunkirk; and in the hall of the Jesuits in the same city, are painted the figures of several Saints, larger than life; and also a grand altar-piece in the parish-church of St. Martin, at Bergues, representing Herodias bringing the head of St. John to Herod, which is exceedingly admired.

**** FRANCISCO DE REYNA.**

BORN , † 1659.

F. de Reyna, one of the most significant pupils of the elder Herrera, died in his youth. A picture painted by him in the church of All Saints, at Sevilla, of the Blessed Spirits, shews him as a marrowy and powerful colourist, and a master of chiaroscuro. F.

JOSHUA REYNOLDS.

DIED 1792, AGED 69.

Joshua Reynolds, the son of the Rev. Samuel Reynolds and Theophila Potter, was born at Plympton, near Plymouth, in Devonshire, July 16, 1723, the tenth of eleven children, five of whom died in their infancy. He was for some time instructed in the classics by his father, and began, at a very early age, to display an inclination for the art in which he afterwards became

so pre-eminent, by copying the prints he found in his father's books. At eight years of age he made himself master of the Jesuit's perspective, and executed, according to rule, a drawing of the Grammar-school at Plympton, which his father taught. But what most inflamed his mind with the love of the art, was Richardson's *Treatise on Painting*, by which he was so delighted, that he thought Raffaele the most illustrious character of ancient or modern time. After some practice in different parts of the country, where there are yet to be seen many of his juvenile efforts, in which the most partial eye would find it difficult to discover any promise of that superlative excellence afterwards attained by him, his father placed him, when not much above seventeen, under Hudson, the most distinguished artist of that day, with whom he in a short time acquired the rudiments of his art. Disagreeing with his master three years after, in 1743, he retired into Devonshire, where he is said to have dissipated the three following years, making little effort, and little improvement, to his great remorse of conscience afterwards; but this account is not easily reconcilable with the great degree of proficiency that appears in some of his pictures painted in 1746; particularly a *Boy reading in reflected Light*, which, bating the want of a little dexterity in the handling or penciling, seems nearly equal to any thing since produced by him, and the sight of which excited surprise in him upwards of thirty years after, and regret, that he had in so many years made so short a progress.

In 1749 he was carried by Captain (afterwards Lord) Keppel to Italy, where he staid three years; but of the course of his studies while he remained there, little can now be known; that he saw and reflected deeply on the great works of the ancients and moderns, the Venetian schools excepted, is proved more by his writings than by his paintings. Perhaps some attempts may be discovered in his practice to imitate Michael Angelo, and more to imitate Correggio; but it is evident that his whole life was devoted to his finding out the Venetian mode of colouring; in the pursuit of which he risked both his fame and fortune. In his notes on Fresnoy, he gives an account of an ingenious method taken by him, when at Venice, to discover the principles of *chiaroscuro* adopted by the painters of that school; and in another place he confesses, that he was much disappointed at the first sight of the works of Raffaele in the Vatican, and much mortified to find that he had not only conceived wrong notions respecting that great man, but was even incapable of relishing the real excellences of his most celebrated productions; but, says he, "by copying and viewing them again and again, and even affecting to admire them more than I really did, new taste and new perceptions began to dawn upon me. I was convinced that I had originally formed a false opinion of the perfections of the art; and since that time, having frequently revolved this subject in my mind, I am now clearly of opinion, that a relish for the higher excellences of the art is an acquired taste which no man ever possessed without long cultivation, great labour, and attention." It is not probable, however, that he spent much of his time in copying; for, in a preserved fragment of his writing, he says, "The man of true genius, instead of spending all his hours, as many artists do while they are at Rome, in measuring statues and copying pictures, soon begins to think for himself, and endeavours to do something like what he sees. I consider," adds he, "general copying as a delusive kind of industry; the student satisfies himself with the appearance of doing something; he falls into the dangers of imitating without selecting, and of labouring without any determinate object; as it requires no effort of the mind, he sleeps over his work, and those powers of invention and disposition, which ought particularly to be called out and put in action, lie torpid, and lose their energy for want of exercise. How incapable of producing any thing of their own, those are who have spent most of their time in copying, is an observation well known to all who are conversant in our art."

Considering the study and practice Mr. Reynolds must have gone through before he visited

Italy, he certainly was, in comparison of others, a man of a cultivated taste; and, though what has been said may be very true, that many persons, after having been conducted through the rooms of the Vatican, have turned to the keeper, and asked him for the paintings of Raffaele, yet it is not easy to conceive how he, who probably had seen the cartoons, and other pictures, besides prints from this great painter, should have formed such an inadequate and erroneous idea of what he was to see at Rome. Splendour of colour, and depth of chiaroscuro, he must have been taught not to expect; strength and dignity of character, unexampled variety, and vivacity of expression (qualities more striking to the eye of taste, and scarcely less so to the vulgar), they certainly possess. To what then can be attributed their want of impression, particularly on such as him? It does not appear that the same complaint has been made of the works of Michael Angelo.

On his return from Italy he hired a large house in Newport-street; and the first specimen he gave of his abilities is said to have been a Boy's Head in a Turban, richly painted, in the style of Rembrandt, which so attracted Hudson's attention, that he called every day to see it in its progress: and perceiving at last no trace of his own manner left, he exclaimed, "By G—d, Reynolds, you don't paint so well as when you left England!" A whole-length portrait of Admiral Keppel, which he painted soon after, drew on him universal admiration, and he was at once considered to be at the head of the profession in portrait-painting. This indeed, when the state of the art at that time is adverted to, cannot be deemed any great praise; and the man who could unite to a dignified characteristic resemblance of the head, an endless variety of spirited and graceful attitudes, picturesque back-grounds, novel and striking efforts of light and shade, with a voluptuous richness and harmony of colour, was certainly entitled to much more. It must not, however, be understood that his performances at that time possessed those excellences to the degree in which we find them in his latter works; for he was one of the few, whose efforts to improve ended but with his life; who has been heard to say, that he never began a picture without a determination to make it his best; and whose unceasing progress almost justified the maxim he was so fond of repeating continually, "that nothing is denied to well-directed industry." Besides his uncommon assiduity, which was apparent to all, not much information can now be given of the precise method of study by which such extraordinary excellence was attained, except what may be collected from the following extract, made from some papers left by him, and intended, perhaps, for another discourse; in which, as his biographer observes, he speaks of his merits and defects with singular modesty and candour. "Not having the advantage of an early academical education, I never had that facility of drawing the naked figure which an artist ought to have. It appeared to me too late when I went to Italy, and began to feel my deficiencies, to endeavour to acquire that readiness of invention which I observed others to possess. I consoled myself, however, by remarking, that these ready inventors are extremely apt to acquiesce in imperfection; and that if I had not their facility, I should, for this very reason, be more likely to avoid the defect which too often accompanied it; a trite and common-place invention. How difficult it is for the artist who possesses this facility to guard against carelessness and common-place invention, is well known; and in a kindred art Metastasio is an eminent instance, who always complained of the great difficulty he found in obtaining correctness, in consequence of having been in his youth an *improvesatore*. Having this defect constantly in my mind, I never was contented with common-place attitudes or inventions of any kind.

"I considered myself as playing a great game; and, instead of beginning to save money, I laid it out, faster than I got it, in purchasing the best examples of the art that could be pro-

“ cured ; for I even borrowed money for this purpose. The possessing portraits by Titian, Vandyck, Rembrandt, &c. I considered as the best kind of wealth. By studying carefully the works of great masters, this advantage is obtained ; we find that certain niceties of expression are capable of being executed, which otherwise we might suppose beyond the reach of art. This gives us a confidence in ourselves ; and we are thus incited to endeavour, at not only the same happiness of execution, but also at other congenial excellences. Study, indeed, consists in learning to see nature, and may be called the art of using other men’s minds. By this kind of contemplation and exercise we are taught to think in their way, and sometimes to attain their excellence. Thus, for instance, if I had never seen any of the works of Correggio, I should never, perhaps, have remarked in nature the expression which I find in one of his pieces ; or, if I had remarked it, I might have thought it too difficult, or perhaps impossible to be executed.

“ My success, and continual improvement in my art (if I may be allowed that expression), may be ascribed, in a good measure, to a principle which I will boldly recommend to imitation, I mean, a principle of honesty ; which in this, as in all other instances, is, according to the vulgar proverb, certainly the best policy. I always endeavoured to do my best. Great or vulgar, good subjects or bad, all had nature ; by the exact representation of which, or even by the endeavour to give such a representation, the painter cannot but improve in his art.

“ My principal labour was employed on the whole together, and I was never weary of changing, and trying different modes and different effects. I had always some scheme in my mind, and a perpetual desire to advance. By constantly endeavouring to do my best, I acquired a power of doing that with spontaneous facility which at first was the effort of my whole mind ; and my reward was threefold, the satisfaction resulting from acting on this just principle, improvement in my art, and the pleasure derived from a constant pursuit after excellence.

“ I was always willing to believe, that my uncertainty of proceeding in my works, that is, my never being sure of my hand, and my frequent alterations, arose from a refined taste, which could not acquiesce in any thing short of a high degree of excellence. I had not an opportunity of being early initiated in the principles of colouring ; no man, indeed, could teach me. If I have never been settled with respect to colouring, let it at the same time be remembered, that my unsteadiness in this respect proceeded from an inordinate desire to possess every kind of excellence that I saw in the works of others ; without considering that there are in colouring, as in style, excellences which are incompatible with each other : however, this pursuit, or indeed any similar pursuit, prevents the artist from being tired of his art. We all know how often those masters who sought after colouring changed their manner ; whilst others, merely from not seeing various modes, acquiesced all their lives in that with which they set out. On the contrary, I tried every effect of colour ; and by leaving out every colour in its turn, shewed every colour that I could do without it. As I alternately left out every colour, I tried every new colour, and often, as is well known, failed. The former practice, I am aware, may be compared, by those whose first object is ridicule, to that of the poet mentioned in the Spectator, who, in a poem of twenty-four books, contrived in each book to leave out a letter. But I was influenced by no such idle or foolish affectation ; my fickleness in the mode of colouring, arose from an eager desire to attain the highest excellence. This is the only merit I can assume to myself from my conduct in that respect.”

Having thus early, to speak in the strong language of Johnson, borne down all opposition before him, and left emulation panting behind, and obtained, as the summit of human felicity, possession of the first place ; little remains to be said of him, till his style, and some of his parti-

cular works, come under consideration, but that he was one whom the most rare and enviable prosperity could not spoil; his whole life, to the time of the failure of his sight, being passed in the diligent and unwearied pursuit of his art, at once his business and his pleasure, uninterrupted by sickness or misfortune. The hours necessary for relaxation were chiefly spent in the company of his numerous friends and acquaintance; these were invited about him, as well on system as from inclination; for, finding his professional pursuits debarred him the common and regular modes of study, he adopted this as an agreeable method of gaining at the same time knowledge and amusement: hence at his table, for above thirty years, were occasionally assembled all the taste, talents, and genius of the three kingdoms; men who were remarkable for their attainments in literature or the arts, for their exertions in the pulpit or at the bar, in the senate or the field.

As an author, a character in which he appears scarcely less eminent than in that of a painter, we probably owe his exertions to his situation in the Royal Academy of Arts, in the institution of which, in the year 1769, he had a principal share; and, being unquestionably of the first rank in his profession, he was unanimously elected the president. This circumstance certainly did not a little contribute to the increase and establishment of his fame: nor did the Academy derive less credit from the admirable works which he continued yearly to exhibit in it, consisting chiefly of portraits; though he rarely suffered a season to pass in which he did not bring forward one or more fine specimens of his powers in history. From the years 1769 to 1790 inclusive, it appears that he sent no less than two hundred and forty-four pictures to the exhibition. Soon after his election, the king, to give dignity to the new institution, conferred on him the honour of knighthood.

The task of reading lectures in the Academy was no part of the prescribed duty of his office; but imposed voluntarily on himself for the following reasons, assigned by him in his fifteenth discourse. "If prizes were to be given, it appeared not only proper, but almost indispensably necessary, that something should be said by the president on the delivery of those prizes: and the president, for his own credit, would wish to say something more than mere words of compliment; which, by being frequently repeated, would soon become flat and uninteresting, and, by being uttered to many, would at last become a distinction to none. I thought, therefore, if I were to preface this compliment with some instructive observations on the art when we crowned merit in the artists whom we rewarded, I might do something to animate and guide them in their future attempts."

His assiduity and love for his profession left him little leisure, and less inclination, to make excursions into the country. Occasionally, however, he spent a few days at his villa on Richmond Hill, and visited at different times the seats of some of the noblemen and gentlemen of his acquaintance, from whence he was always glad to return to the practice of his profession, and the enjoyment of that intellectual society, of which, like his friend Johnson, he justly considered London as the head-quarters. In the summer of 1781, with a view of examining critically the works of the celebrated masters of the Flemish and Dutch schools, he made the tour of Holland and Flanders. An account of this journey, written by himself, containing much excellent criticism on the works of Rubens, Vandyck, Rembrandt, &c. in the churches, and different collections at Antwerp, Brussels, Ghent, the Dusseldorp Gallery, and at Amsterdam, has been lately published with the rest of his works; the Tour closes with a masterly-drawn character of Rubens.

In 1783, in consequence of the Emperor's suppression of some religious houses, he again visited Flanders, purchased some pictures by Rubens, and devoted several more days to the contemplation and further investigation of the performances of that great man. He is said to have remarked that Rubens's pictures, on his first visit, seemed more vividly coloured than they did on

the second, which he attributed to his having held his note-book in his hand on the former occasion, for the purpose of writing down his observations, supposing that the pictures derived an additional warmth and splendor of colouring from the circumstance of his eye's passing to them from the cold white paper; but as he also remarked, on his return the first time, that his own pictures wanted force, and it was observed that he painted with more depth and brilliancy of colour afterwards, is it not more probable that the difference of the impression he felt from the sight of Rubens's pictures, was owing to his having accustomed his eye in the mean time to a greater force and richness in his own works?

In the same year, 1783, Mr. Mason's translation of Du Fresnoy's *Art of Painting* was published, with notes subjoined by Sir J. Reynolds, consisting chiefly of practical observations, and explanations of the rules laid down by the author of the poem: and in the year following, on the death of Ramsay, he was sworn principal painter in ordinary to his majesty, in which office he continued to his death.

For a very long period, as has been before remarked, he had enjoyed an almost uninterrupted state of good health, (to which the custom of standing to paint, introduced by him, may be supposed in some degree to have contributed) except that, in the year 1782, he was for a short time afflicted by a paralytic stroke. A few weeks, however, perfectly restored him, and he suffered no inconvenience from it afterwards. But in July, 1789, while he was painting the portrait of Lady Beauchamp, he found his sight so much affected, that it was with difficulty he could proceed in his work; and notwithstanding every assistance that could be procured, he was in a few months totally deprived of the use of his left eye. After some struggles, he determined, lest his remaining eye should also suffer, to paint no more; and though he was thus deprived of a constant employment and amusement, he retained his usual spirits, and partook of the society of his friends with apparently the same pleasure he had been accustomed to: and was still amused by reading, or hearing others read to him. In October, 1791, however, his spirits began to fail him, and he became dejected from an apprehension that an inflamed tumour which took place over the eye that was lost, might occasion the destruction of the other also. This dejection might, nevertheless, in a great degree be the effect of a much more dangerous malady, with which he began now to be afflicted; but which, as he could neither explain to his physicians the nature, nor point out the seat of it, many believed to be imaginary, and he was counselled to shake it off by exertion. About a fortnight before his death only, his liver was discovered to be diseased, and the inordinate growth of it, as appeared after his decease, had incommoded all the functions of life. Of this disorder, which he bore with great fortitude, he died after a confinement of near three months, at his house in Leicester Fields, on Thursday evening, February 23, 1792.

In his stature Sir Joshua Reynolds was rather under the middle size, of a florid complexion, roundish, blunt features, and a lively, pleasing aspect; not corpulent, though somewhat inclined to it; but extremely active. With manners uncommonly polished and agreeable, he possessed a constant flow of spirits, which rendered him at all times a most desirable companion; always ready to be amused, and to contribute to the amusements of others, and anxious to receive information on every subject that presented itself: and though he had been deaf almost from the time of his return from Italy, yet by the aid of an ear-trumpet he was enabled to partake of the conversation of his friends with great facility and convenience. On Saturday the third of March, his remains were interred in the crypt of the cathedral of St. Paul's, near the tomb of Sir Christopher Wren, with every honour that could be shewn to worth and genius by an enlightened nation; a great number of the most distinguished persons attending the funeral ceremony, his pall being supported by three dukes, two marquises, and five other noblemen.

In many respects, both as a man and a painter, Sir Joshua Reynolds cannot be too much praised, studied, and imitated, by every one who wishes to attain the like éminence. His incessant industry, never wearied into despondency by miscarriage, or elated into neglect by success, has already been noticed: in addition to which it may be further said, that when the *man* went abroad, he did not leave the *painter* at home: he practised his profession every where else, as well as in his painting-room. All nature and all art was his academy; and his mind was constantly awake, ever on the wing, comprehensive, vigorous, discriminating, and retentive. With taste to perceive all the varieties of the picturesque, judgment to select, and skill to combine what would serve his purpose, few have ever been empowered by nature to do more from the funds of his own genius, and none ever endeavoured more to take advantage of the labours of others, in making a splendid and useful collection, on which no expence was spared; his house was filled to the remotest corners with casts from the antique pictures, statues, drawings, and prints, by the various masters of all the different schools and nations. Those he looked upon as his library, with this advantage, that they decorated at the same time that they instructed. They claimed his constant attention; objects at once of amusement, of study, and of competition.

Beautiful and seducing as his style undoubtedly was, it cannot be recommended in so unre-served a manner as his industry both in study and practice. Colouring was evidently his first excellence, to which all others were more or less sacrificed; and though in splendour and brilliancy he was exceeded by Rubens and Paul Veronese, in force and depth by Titian and Rembrandt, and in freshness and truth by Velasquez and Vandyck, yet perhaps he possessed a more exquisite combination of all these qualities, and that peculiarly his own, than is to be found in the works of either of those celebrated masters.

In history, he does not appear to possess much fertility of invention; as, whenever he has introduced a striking figure, it may commonly be traced and found to belong to some of his predecessors; and, at the utmost, he can only be allowed the merit of skilful adaptation: but in portrait, the variety of his attitudes and back-grounds is unequalled by any painter, ancient or modern, and that variety is generally accompanied with grace in the turn of his figures, and dignity in the airs of his heads.

Drawing, as he himself candidly confesses, was the part of the art in which he was most defective; and from a desire perhaps to hide this defect, with an over-solicitude to produce a superabundant richness of effect, he was too frequently tempted to fritter his lights and cut up his composition, particularly if it happened to be large, into too many parts: in his smaller histories, however, where he had only a few heads to manage, and in portraits, his composition, both with regard to the adaptation and contrast of lines, and the disposition of the masses of light and shadow, is often very excellent.

In execution, though he wanted the firmness and breadth necessary to the highest style of the art, the spirit and sweetness of his touch was admirable, and would have been more remarkable had he been more a master of drawing; but not being readily able to determine his forms, he was obliged to go over and over the same part, till some of the vivacity of his handling was frequently lost: his labour, however, was never wholly lost, for he added to the force and harmony of his picture by every repetition.

His style is precisely that which in his discourse he denominates the ornamental; and it is remarkable, that the beauties of this style, which it was his constant delight to contemplate, his constant endeavour to attain, and which he did attain to an almost unexampled degree of excellence, he treats in his writings with a severity bordering on contempt; while the grand style,

the beauties of which he probably never attempted, is spoken of in a manner approaching to idolatry: not only its severe and majestic simplicity, but its dryness, accidental hardness of manner, and inharmonious effect, proceeding evidently from want of skill in the artist, are excused, and almost insisted on as essential beauties. His theory indeed was nearly in all points in direct opposition to his practice, for he devoted his life almost entirely to portrait-painting; yet in his discourses, after having discriminated the grand from the subordinate styles, and asserted that the pretensions of the professor of the latter to the name of painter, are just what the epigrammatist and sonneteer have to the title of poet, he says, "In the same rank, or perhaps lower, is the cold painter of portraits." For this dereliction of his theory, he has, when it was hinted to him, been heard to make two excuses: First, "that he adapted his style to the taste of his age." But ought not a great man, placed at the head of the art, to endeavour to lead and improve the taste of the public, instead of being led and corrupted by it? Secondly, "that a man does not always do what he would, but what he can." This, whatever truth there may be in it, certainly comes with an ill grace from the mouth of ONE who constantly and confidently maintained in his writings, "that by exertion alone every excellence, of whatever kind, even taste, and genius itself, might be acquired."

The fact is, perhaps, that he never truly felt the excellence of the grand style, of which his disappointment at the first sight of the works of Raffaello in the Vatican, in addition to his violent opposition to it in his practice, is a strong proof. He wrote from his head, but he painted from his heart; and the world probably loses nothing by his not having had an opportunity of putting his resolution in practice, of adopting the style of Michael Angelo, could he have been permitted to begin the world again; a declaration made evidently without a proper appreciation of his powers, which do not at all appear to have been calculated for excelling in that style.

His discourses are written in an easy, agreeable manner, and contain many just observations, much excellent criticism, and valuable advice; but being undertaken before he had profoundly considered the subject, they are frequently vague and unintelligible, and sometimes contradictory.

***FRANCISCO RIBALTA.

BORN 1551, † 1628?

Francisco Ribalta, born at Castellon de la Plana, went to Valenzia to acquire the rudiments, and to Italy to choose a style of art; and seems there to have given preference to that of Sebastian del Piombo, whose translator he calls himself in the inscription placed on one of the pictures painted for the sacristy of the hospital of Montserrat at Madrid; viz. - ♦

‘Fra. Sebastianus del Piombo invenit.

‘Franciscus Ribalta Valentiaë traduxit.’

The works on which his fame rests are at Valenzia, and have been enumerated by Bermudez; they are not to be confounded with those of his son, F.

***JUAN DE RIBALTA,

BORN 1597, † 1628.

He was the pupil of his father, and in his eighteenth year surprised every eye by the large work of the Crucifixion, painted for the church of St. Miguel close to Valenzia; a performance still numbered with the masterpieces of Spain in every essential requisite of the art. Juan, with some resemblance to his father's style, excels him in power of execution and freedom of pencil;

and would probably have raised himself to the summit of Spanish art, had he not been intercepted by death in the same year with his father. F.

GIUSEPPE RIBERA, called LO SPAGNOLETTO.

DIED 1656, AGED 67.

The native country of G. Ribera had been matter of dispute between the Neapolitans and Spaniards, till the production of the baptismal extract from the register of Sativa, 1795, in the 'Antologia di Roma,' decided the claim in favour of Spain, and proved him a native of that place, a city in the district of Valencia; it appears however certain, that he must have come to Italy at a very early period, if he studied at Naples under M. A. da Caravaggio, who took refuge at Naples about 1606, and worked much for galleries and churches. From him Ribera went to Rome, Modena, and Parma, saw Raphael, Annibale, and Correggio, and in imitation of their works attempted to form a more luminous and gayer style, in which he had little success, and soon dismissed after his return to Naples. He once more embraced the method of Caravaggio, as more eminently calculated by its truth, force, and effect, to fix the eye of the multitude, the object of his ambition: he soon became painter to the court, and, by degrees, the arbiter of its taste.

The studies he had pursued enabled him to go beyond Caravaggio in invention, choice, and design. In emulation of him he painted that grand Deposition from the Cross at the Certosa, a work, by the verdict of Giordano, alone able to form the greatest painter; the Martyrdom of S. Gennaro in the royal chapel, and the S. Jerom of the Trinità, excel his usual style, and possess Tizianesque beauties. S. Jerom was one of his darling subjects; he painted, he etched him, in numerous repetitions, in whole lengths and half figures. He delighted in the representation of hermits, anchorets, prophets, apostles, perhaps less to impress the mind with gravity of character, and the venerable looks of age, than to strike the eye with the incidental deformities attendant on decrepitude, and the picturesque display of bone, vein, and tendons, athwart emaciated muscle. As in design he courted excrescence or meagreness, so in the choice of historic subjects he preferred to the terrors of ebullient passions, features of horror, cool assassination, and tortures methodized, the spasms of Ixion; and St. Bartholomew under the butcher's knife.

F.

**PIETRO RICCHI.

BORN 1606, † 1675.

This Lucchese mannerist, bred under Passignano, studied after Guido, at Bologna, and balanced his style between both. Whether or not he were one of that set of painters who were at that time distinguished by the name of 'Tenebrosi,' cannot be decided; but at Venice, where he chiefly resided, few of his works have escaped the ravages of those pernicious oils, with which he deluged his canvases. He died at Udine. F.

**CAMILLO RICCI.

BORN 1580, † 1618.

Camillo Ricci, of Ferrara, the favourite scholar of Ippolito Scarsella, and partner of his works, rather adopted than imitated his master's style; equal to him in mellowness and delicacy, perhaps more even and united in the 'impasto' of his colour, but with less freedom of pencil and less breadth of drapery. The fertility of his talent appears no where so conspicuous as in the cieling of S. Niccolò, whose eighty-four compartments are, nearly all, filled by the hand of

Camillo, with subjects drawn from the life of the sainted bishop. His *S. Margherita*, in the cathedral, has all the beauties of Scarsellino. His minor pictures are chiefly to be sought for in the palace of the Trotti, which also possesses his own portrait as large as life, in the figure of a Naked Genius, holding pallet and pencils, and surrounded by implements of music, sculpture, and architecture, arts in which he delighted. F.

SEBASTIAN RICCI.

DIED 1734, AGED 75.

He was born at Belluno, near the Marquisate of Trevigiano, in 1659; and having discovered a very early genius to the art of painting, he was conducted by his father to Venice, and placed as a disciple with Frederico * Cervelli, a Milanese painter of good reputation, under whom he diligently studied design and colouring for nine years. Afterwards he improved himself at Bologna and other cities of Italy through which he travelled, by copying the works of the great masters; and in his progress obtained the favour and patronage of Rannuccio II. Duke of Parma, for whom he finished some very grand designs.

By the liberality of that prince he was honourably maintained at Rome, to improve himself still more, by studying the productions of the best ancient and modern artists; and he there established his taste, and formed that grandeur of style which procured him universal esteem. Having at length quitted Rome, and finished some excellent designs at Milan, he returned to Venice, where his pleasing manner of colouring attracted the attention of every lover of the art; and he was so eagerly solicited for his paintings, that he could barely allow himself leisure to take even his necessary refreshments.

The fame of Sebastian fled speedily through every part of Europe, and he received an invitation to the court of the Emperor at Vienna, to adorn the magnificent palace of Schoenbrun; by which work he not only added highly to his reputation, but also to his fortune. From Vienna, he was encouraged to visit London, where he was immediately and incessantly employed by the court, by the nobility, and by a number of persons of ample fortune, who were competent judges of his extraordinary merit, and were desirous to possess some of his productions.

He resided in England for ten years, and immortalised his name by several grand compositions; and being enriched by that generous nation, who are uncommonly liberal to all kinds of merit, he returned to Venice, accompanied by his nephew Marco Ricci, and settled in that city for the remainder of his life.

He had a fruitful and fine imagination; a grandeur and elevation of thought; his compositions are remarkable for their judicious ordonnance and harmony; his touch is light; he had a ready and great execution; and his tone of colouring is agreeable, though sometimes he is a little too black. Had he consulted nature more attentively, his figures would have been more correct; but he was too apt to undertake too many things at one time, which caused him principally to work from imagination, and that always constrains an artist to keep too much to one and the same manner. However, his paintings have maintained an universal reputation, and are bought by the most able judges at considerable prices.

Among many excellent works of this master, besides those at Chelsea and Montague-house, three are particularly applauded, which are in the church of St. Cosmus and Damian, at Venice. One is the representation of David bringing back the Ark in Triumph; another is, the Dedi-

* In the *Abrégé*, &c. this Milanese painter is called Corvelli; but according to the *Museum Florentinum*, Cervelli.

cation of the Temple by Solomon; and the third, Moses commanding Water out of the Rock, which is enriched with an admirable landscape, painted by his nephew Marco Ricci.

MARCO RICCI.

DIED 1730.

He was the nephew and disciple of Sebastian Ricci, equally eminent for painting history, architecture, and landscape; but in the latter, his style and taste of design appear truly excellent. He studied, and also designed, the most beautiful edifices, ruins, and scenes, that engaged his attention either in Rome, or in the villages around it, with which he enriched his ideas; and being possessed of a very happy genius, it directed him to make an elegant use of those rich materials, by introducing into his landscapes such noble remains of ancient magnificence, as distinguish his compositions from those of any other artist. In the choice of his scenes and situations, in the breaking of his grounds, and conducting his distances with perspective truth, he was superior to most of his contemporaries. In short, in every part he shews evidently, that he had studied nature in its most beautiful dress; and so much grandeur of taste appears in the whole, as can rarely be seen in the works of any other master.

It has been indeed not unjustly observed, that the colouring of Marco has not that force and lustre which seem necessary to engage and satisfy the eye of the spectator; but the grandeur of his ideas, and the elegance of his taste, must for ever afford a sensible delight to a judicious observer. He painted both in oil and in distemper; but he is accounted much more excellent in the latter than in the former.

Many of the pictures painted by this master are to be seen in England. At Burlington-house some of the cielings were painted by him, and also a piece of Ruins in the style of Viviano; and at Bulstrode, a seat belonging to the Duke of Portland, he painted, in the chapel, the Last Supper, in which composition he has introduced his own portrait, in a modern habit, with an equal degree of vanity, impropriety, and absurdity.

DANIELE RICCIARELLI, called DANIELE DI VOLTERRA.

DIED 1566, AGED 57.

D. Ricciarelli, more known by the name of Daniele di Volterra, his birth-place, the reputed pupil of Peruzzi and Razzi at Siena, and the assistant of Perino del Vaga at Rome, acquired the best part of his celebrity from a decided adherence to the principles, style, and subsequent patronage and assistance; of Michael Angiolo, who accelerated his progress, enriched him with designs, and made him his substitute in the works of the Vatican. For proofs of actual assistance we need not recur to his frequent attendance on Daniele whilst he painted in the Farnesina, and the tale of the colossal head which he is said to have drawn with a coal on the wall during his absence, and which is still left to exhibit its questionable lines; the best evidence of that assistance was the fresco of the Trinità del Monte, now a ruin of the revolution: if that wonderful performance, the first of the three that were considered as the master-pieces of the art in Rome, evinced in composition and style the superintendence, advice, and corrections, of Michel-angiolo, its principal parts could only be considered as the work of his own hand; that master-hand alone could embody the weight of death in the sinking figure of the Saviour, and point the darts of woe that pierced the mother's breast in the face and dereliction of the Madonna, without destroying the superhuman beauty of either. The remainder emulates, but arrives not at, the same degree of perfection. The male assistants have more labour than energy, and, though

with propriety subordinate, proportions scarcely equal to the task. In the female group, so beautifully contrasted, gesture seems to prevail over sentiment; even the figure of St. John, with all its characteristic excellence, by the fear it expresses, rather interrupts than assists the sublime pathos and sacred silence of the scene.

Under this picture, which with the completion of some inferior ones in the same chapel had cost him seven years, Daniele placed two basso-relievos, to express his gratitude to Michael Angelo and his contempt of public cavi. One represented Michael Angelo contemplating himself in a mirror, to indicate that the picture was a reflection of his powers; the other shewed a group of satyrs weighing the detached figures of the picture in a balance, and chasing away an inimical group of other satyrs; with the addition of the Greek words *Γελωμεν βιοι νυν δε γελοιοι-τατοι*,* by which he probably meant to say, that those who had laughed at the slowness of his progress, were now become a laughing-stock themselves.

Under the pontificates of Paolo and Pio IV. Daniele was employed to cover the nudities of some of the figures in the Last Judgment of M. Angelo, and, according to a tradition sufficiently authentic, with the master's own consent. An invidious task, more of necessity than choice, and perhaps merely complied with to save the work from a more sacrilegious hand, but for which he was ever afterwards branded by the ludicrous appellation of Braghettone.

DOMENICO RICCIO, called BRUSA-SORCI.

DIED 1567, AGED 73.

He was born at Verona, in * 1494, and was a disciple of Giovanni Francesco Caroto, who taught him design and colouring, and qualified him to appear with credit in his profession. But being ambitious to obtain a more extensive knowledge of the art, than he could acquire in the school of Caroto, he went to Venice, to study the works of Giorgione and Titian.

To discover the peculiar excellences of those great artists, he was indefatigable in making observations, and full as diligent in endeavouring to imitate what he approved. At last he arrived at such perfection, that his works were generally admired and coveted, for the beauty of his colouring, and the attitudes of his figures, that were full of motion and life.

In the cardinal Gonzaga he found a zealous protector and friend, who invited him to Mantua; and during his residence in that city he had the honour of painting in competition with two of the most celebrated masters of his time, Paolo Veronese and Paolo Farinato.

In the church of St. George, at Verona, is a picture by this master, representing the Gathering of the Manna in the Wilderness, which is accounted a fine composition; and in respect of the colouring has much more force than a famous picture by Farinato, which is placed not far from it.

JONATHAN RICHARDSON.

DIED 1745, AGED 80.

This artist was undoubtedly one of the best English painters of a head, that had appeared in this country. There is strength, roundness, and boldness, in his colouring; but his men want dignity, and his women grace. The good sense of the nation is characterised in his portraits.

* Among many errors in the Chronological Tables of the eminent painters, published by Harms, there appears one unaccountable mistake, in reference to Domenico Riccio; for in Table V. he sets down that master as being born in 1484, or 1486, only taking notice that he studied Giorgione and Titian; and yet in the very next Table, VI. he mentions the very same master as being born in 1494, and the disciple of Caroto.

He lived in an age when neither enthusiasm nor servility were predominant : yet with a pencil so firm, possessed of a numerous and excellent collection of drawings, full of the theory, and profound in reflections on his art, he drew nothing well below the head, and was void of imagination. His attitudes, draperies, and back-grounds, are totally insipid and unmeaning ; so ill did he apply to his own practice the sagacious rules and hints he bestowed on others. Though he wrote with fire and judgment, his paintings owed little to either. No man dived deeper into the inexhaustible stores of Raphael, or was more smitten with the native lustre of Vandyck ; yet, though capable of tasting the elevation of the one and the elegance of the other, he could never contrive to see with their eyes, when he was to copy nature himself. One wonders that he could comment their works so well, and imitate them so little.

Richardson was born about the year 1665, and, against his inclination, was placed by his father-in-law apprentice to a scrivener, with whom he lived six years, when obtaining his freedom by the death of his master, he followed the bent of his disposition, and at twenty years old became the disciple of Riley, with whom he lived four years, whose niece he married, and of whose manner he acquired enough to maintain a solid and lasting reputation, even during the lives of Kneller and Dahl, and to remain at the head of his profession when they went off the stage. He quitted business himself some years before his death ; but his temperance and virtue contributed to protract his life to a great length in the full enjoyment of his understanding, and in the felicity of domestic friendship. He had had a paralytic stroke that affected his arm, yet never disabled him from his customary walks and exercise. He had been in St. James's Park, and died suddenly at his house in Queen-square on his return home, when he had passed the eightieth year of his age. He left a son and four daughters, one of whom was married to his disciple Mr. Hudson, and another to Mr. Grigson, an attorney. The taste and learning of the son, and the harmony in which he lived with his father, are visible in the joint works they composed.

The sale of his collection of drawings, in February 1747, lasted eighteen days, and produced about 2060*l.* his pictures about 700*l.* Hudson, his son-in-law, bought many of the drawings. After the death of the son in 1771, the remains of the father's collection were sold. There were hundreds of portraits of both, in chalk, by the father, with the dates when executed ; for, after his retirement from business, the good old man seems to have amused himself with writing a short poem, and drawing his own or son's portrait every day. The son, equally tender, had marked several with expressions of affection on his *dear father*. There were a few pictures and drawings by the son, for he painted a little too.

*JOHN ELIAS RIDINGER.

DIED 17—, AGED

J. E. Ridinger, of Augsburg, was one of the greatest designers of animals in general and of every denomination, whom the annals of painting can produce. Singly, or in groups, he expressed with the anatomy, the emotions that animate, and the attitudes that characterise, each species and individuum. If he has been excelled by Rugendas in horses, and by Rubens perhaps in the ideal grandeur of the lion, he has far surpassed them and the rest of his predecessors and contemporaries in the wide extent of his powers over every species of brute creation. As a painter he excelled in effect and finish ; but the numerous prints which he published from his own designs, and which made a very voluminous collection, prevented his executing a number of pictures sufficient to spread his name through the cabinets of Europe with a celebrity equal to that which

he had acquired as an etcher and designer. He left a son who designed insects with great accuracy and taste. F.

CLAUDIO RIDOLFI.

DIED 1644, AGED 84.

This artist was born at Verona, in 1560, and learned design and colouring from Dario dal Pozzo; but after he had spent a few years under the direction of that master, he went to Venice, and entered himself as a disciple in the school of Paolo Veronese, where he exerted his utmost industry to copy the compositions of that famous painter, and to guide his practice entirely by his precepts.

By that prudent method of conducting his studies, he established his taste; and resided for several years at Venice, to perfect himself as much as possible in his profession; and at last visited Rome and Urbino. In the former city, by conversing with the works of the ancient artists of Greece and Italy, he gained a correct manner of designing, and likewise the habit of introducing judiciously one broad mass of light in the principal part of his pictures, which produced an extraordinary fine effect. And at Urbino, of spending some time with Frederico Barroccio, he acquired a delicate touch, a sweetness of colouring and penciling, and the art of giving graceful airs to the heads of his figures. It is asserted by some writers on this subject, that while he continued at Urbino, he painted a most celebrated picture, representing the Annunciation, which for beauty of colour and excellent expression is admired to a degree little short of adoration.

At Rome he finished a great number of portraits, remarkable for the dignity of their attitudes, as well as for their expression and striking resemblance; and those procured for him such general applause, as gave him a just title to be ranked in the number of the best painters of Italy.

JOHN KLAASZE RIETSCHOOFF.

DIED 1719, AGED 67.

He was born at Hoorn, in 1652, and was at first instructed by Abraham Leidts, but afterwards perfected himself in the school of Ludolph Backhuysen, whose manner of handling and design he imitated with so great success, that he is very deservedly ranked among the most esteemed painters in that style.

He was remarkably modest, and although he obtained praise for every work he finished, he could never prevail on himself to believe he deserved it, which seems to be an uncommon disposition of mind in a painter. He also possessed another quality full as singular, which was, that he appeared sanguine in giving a just commendation to the character and talents of any other artist, and silent with regard to his own.

HENRY RIETSCHOOFF.

He was the son and only disciple of Klaasze, born at Hoorn, in the year 1678. As he learned the art of painting from his father, he gave himself up entirely to his manner, and industriously studied his style of colouring, handling, and design; though sometimes he made the works of Backhuysen his mode, and copied several of them with incredible exactness.

The subjects which he most frequently painted were rough gales of wind, storms, enraged seas, tempests attended with lightning, shipwrecks, and the distress of those who were whelming in the deep, or with difficulty escaping to the shore; and in those subjects he was considered as a good painter.

HYACINTH RIGAUD.

DIED 1743, AGED 80.

He was born at Perpignan, in the province of Languedoc, in 1663, and received his earliest knowledge of the rudiments of the art from his father, Matthias Rigaud, a painter of some note. But happening to be deprived of his director when he was only eight years of age, the masters under whose care he was afterwards placed were incapable of affording him such a degree of instruction as he seemed capable of receiving, by the liveliness of his genius and talents. However, at last he contracted an intimate friendship with an excellent painter, named Ranc, who was in high reputation for portrait-painting, and especially for his colouring.

With that master Rigaud acquired a good taste, and freedom of hand, but his principal improvement was derived from his habituating himself to copy the works of Vandyck; and, after a few years diligently employed in a constant course of study and practice, his pictures could stand in competition with those of his master Ranc, for truth, for liveliness, and for expression.

He felt an impatient desire to visit Italy, but was dissuaded from taking that journey by Le Brun, who prevailed on him to continue at Paris, and perfect himself there in portrait-painting, by which he might assure himself of reputation and fortune. He therefore pursued that plan, and soon distinguished himself in such a manner, that the king of France, the princes of the blood, the prime nobility of that kingdom, and many foreign princes, sat to him for their portraits, which procured him very great applause; and by Lewis XV. he was honoured with the order of St. Michael, as also with a very considerable pension, in 1727.

He is accounted one of the best among the French masters, and his works are exceedingly prized in that kingdom. He had a free and spirited pencil, a lively tone of colouring, and, in many parts of his profession, shews a great deal of merit. But allowing Rigaud his just praise for those parts in which he particularly excelled, it cannot but be confessed that his draperies are too violently agitated, so as to compel the spectator's attention to them more than to the portrait. Nor can such a disposition in the draperies appear even natural, when the person is represented as under cover in an apartment, and at the same time the hair and the draperies appear as if the person sat abroad in a storm.

JOHN RILEY.

* DIED 1691, AGED 45.

He was born at London, in 1646, and instructed in the art of painting by Fuller and Zoust. An ingenious writer (in the *Anecdotes*) asserts, that he was one of the best native painters that has flourished in England; and that there are draperies and hands painted by him that would do honour either to Lely or Kneller; the portrait of the lord-keeper North, at Wroxton, being in every respect a capital performance.

After the death of Sir Peter Lely he advanced in the esteem of the public, and had the honour to paint the portraits of King Charles II. King James and his Queen, and was appointed state painter. He made nature his principal study, without adopting the manner of any master, and as far as he thought it prudent he improved or embellished it in his pictures; and, like many other men of parts, he seems to be more respected by posterity, than by the age in which he flourished.

* In the *Chronological Tables* it is affirmed that Riley died in 1717, at the age of 71, which appears to be a very great mistake; for the most authentic writers assert that he died in 1691, at the age of 45.

****CHARLES REUBEN RILEY.**

DIED 1798.

Riley, a native of London, was placed under Mortimer, and in 1778 obtained the gold medal at the R. Academy, for the best painting in oil of Iphigenia in Aulis.

At the recommendation of his master, he was employed by the duke of Richmond in the decorations at Goodwood; and, for a similar purpose, by Mr. Conolly in Ireland: for Mr. Willet he painted a ceiling at Merly, Dorsetshire.

He made a number of designs for booksellers, and taught drawing at a school in Kensington.

Riley had some fancy and much practice; his body was deformed, but his features were good, and his mien expressive.—See Edwards, 261: F.

ORAZIO RIMINALDI.

DIED 1630, AGED 32.

He was born at Pisa, in 1598, (though the Chronological Tables fix his birth in 1586) and at first was a disciple of Aurelio Lomi; but he afterwards became the disciple of Orazio Gentileschi, at Rome. To the instructions of that master he added an incessant application to the study of the antique, and a diligent observation of the excellences of the different modern masters; so that, on his return to his native city, he found encouragement and employment, even beyond his expectation.

The pictures of this master which are most commended, are Samson destroying the Philistines; the Brazen Serpent in the Wilderness; and the Assumption of the Virgin: by those he firmly established his reputation, not only on account of the goodness of the composition, but for the beauty of the design, the elegant choice of the attitudes, and the free and firm style of his colouring.

Unhappily he died of the plague when he was yet young, and at a time when there was the greatest probability that he would arrive at the utmost excellence in his profession.

****ANTONIO DEL RINCON.**

BORN 1446, †1500.

Antonio del Rincon of Guadalajara, is named among the first reformers of Spanish art. He travelled to Rome, and made himself master of the elements which began to distinguish that school. At his return his success was equal to his endeavours; he was made painter to the court, chamberlain and knight of St. Jago, by Ferdinand the Catholic. Of his works the greater part perished, and what remains is retouched. He left a son, Fernando, of some, though inferior, name. F.

***GOTTHARD RINGGLI.**

DIED 1635, AGED 60.

Gotthard Ringgli was born at Zurich, 27th January, 1575, but of his master, his travels, the progress of his younger years, Fuessli his biographer has not informed us.

He must have enjoyed some celebrity, as he was chosen by the magistracy of Berne to decorate with paintings of large dimensions the senate-house and minster of that metropolis, and had the freedom of their city conferred on him. These pictures, which represented facts relative to the foundations of Berne, or allegories alluding to the peculiarities of its situation and

customs, equally distinguished themselves by picturesque conception, boldness of style, and correct execution. In the senate-house especially, the third picture, whose subject was the building of the town, shewed great intelligence of foreshortening, and of what is by the Italians termed 'di sotto in su.'

For the public library of Zurich he painted the Arms of the state and of its dependencies, supported by Religion and Liberty; Death lies at the feet of Religion, but to the usual allegoric implements in her hands he added a bridle, to distinguish her from Fanaticism and Superstition.

His easel-pictures were either few, or the greater part must have perished; one of the most remarkable, in the house Werdmüller, is Hiob emaciated and diseased listening patiently to the Invectives of his Wife; a picture which, even on close inspection, differs little in handling and tone from the best works of Spagnoletto.

But perhaps the most valuable remains of Ringgli are his designs, generally drawn with the pen, and washed with bistre or India ink: they are sometimes of considerable size, and chiefly biblic or allegoric subjects. To that of our Saviour's Burial mentioned by Fuessli, Susannah with the Elders, the Royal Father shot at by his Sons from the *Gesta Romanorum*, Faith sheltered from the Storms of Persecution, and many more of mystic content, as remarkable for beauties of composition, light, shade, and outline, as obscure in their meaning, might be added: they were in Fuessli's possession once, but now are probably dispersed in different collections. He etched several things in an easy picturesque manner, generally marked by a monogram of the letters G and R.

** GIUSEFFO RISVENNO.

BORN 16 , † 1721.

This pupil of Cano in sculpture and painting, forsook the ideal system of the master, and after his death became the indiscriminate copyist of what is commonly called nature. His best works in both branches of the art are in Granada, his native city; at the cathedral, the cloisters of the 'Mercenarios descalzos,' the Carthusians, at S. Francesco and S. Gil. He is greatly praised by Palomino, who was his partner in ornamenting the cupola of the Carthusians. F.

ANTHONY RIVALZ.

DIED 1735, AGED 68.

He was born in 1667, and was the son of John Peter Rivalz, a painter of some note, who lived at Thoulouse, where it is supposed Anthony was born. His first knowledge in the art of painting was derived from his father; but his greatest improvement in design and composition he derived from Le Fage.

Though he visited Paris, and other cities of France, yet he perceived that at Rome only he could perfect himself in the best principles of his art; and therefore directed his course to that city, where he designed after the antiques, after the works of Raphael, and other celebrated artists, and produced some compositions, which (according to the French writers) excited the envy of the Italians when they were publicly exhibited.

One of the chief excellences of Rivalz, consisted in copying the works of the great masters; and by order of Cardinal Janson, the French ambassador at Rome, he copied a Holy Family from Raphael, which performance was sent to the French king, and it is at present in the royal collection. He likewise copied several pictures of Guido, Caravaggio, and Valentino, which have (as the French authors affirm) deceived very able connoisseurs.

The style of painting of this master was bold, his invention ready, and his design correc; his

local colours were true, and he gave his pictures a great deal of force by the deepness of his shadows, in the taste of Caravaggio and Valentino; but his colouring was very unequal; sometimes a leaden-grey tint predominated, sometimes the red, and often the blue, and reddish brown.

GIACOPO ROBUSTI, called IL TINTORETTO.

DIED 1594, AGED 82.

The paternal name of this celebrated painter was Robusti, but he was distinguished by the appellation of Tintoretto, on account of his being the son of a dyer. He was born at Venice, in 1512, and became the disciple of Titian, who is said to have been so apprehensive of being excelled by his pupil, that he dismissed him from his school. But Tintoretto was at that time sufficiently qualified to pursue his studies, without any director; and therefore applied himself to study design after the works of Buonaroti, and also to acquire elegance of taste, by a more intimate knowledge of the antique.

While he continued with Titian, he made the most accurate observations on the colouring of that great genius, till he discovered the true principles by which his master had arrived at such a degree of excellence; and in his best works one may readily discern a manner that strongly resembles the colouring of Titian, and a style of design similar to that of Buonaroti.

Tintoretto was, perhaps, the most expeditious painter that ever appeared; and although the rapidity of his execution was sometimes attended with incorrectness, yet are there many instances of his having at once shewn great readiness of execution, and great excellence. A memorable proof of his abilities may be seen in the school of the Confraternity of St. Roch at Venice. The members of that society having desired Paolo Veronese, Tintoretto, Salviati, and Zuccherò, to make designs for a picture of the Crucifixion, in order to have that design executed which appeared to have the greatest merit; Tintoretto finished his picture, and had it fixed in the appointed place, before any of the other artists had completed their sketches. From which transaction he was called, *Il Furioso Tintoretto*, the Impetuous Tintoretto.

Sandart says, that he frequently painted his pictures without any preparatory outline, as if he only sported with his pencil; so that he seems to have executed his ideas almost as quick as he conceived them. In short, he worked so fast, and adapted his work so proportionably to the price he was to receive, that very few of the other painters could get employment; for, as he was capable of excellence, his reputation induced persons of all ranks to be desirous of possessing some of his performances.

He surpassed all the artists of the Venetian school, in the quickness of his genius, and the fertility of his invention. His knowledge of the best principles of his art was very extensive; but he had too much fire to be at all times discreetly directed by that knowledge. He omitted no labour, no study, no application, that could in any degree conduce to his improvement in his profession, and, by his general conduct, appeared rather to be ambitious of acquiring glory than riches. Yet he often injured his fame, by proportioning his work to the poorness of the payment he expected; and by not sufficiently considering, that many of his slight and ill-executed pictures would subsist, to the discredit of the artist, when the cause of his putting such indifferent paintings out of his hand might either be forgotten or unknown. From that custom practised by Tintoretto, the remark of Annibal Caracci is justified, that Tintoretto, in some of his works, appears equal to Titian, and in others, inferior to himself.

His manner of painting is bold, with strong lights, opposed by deep shadows; his pencil is wonderfully firm and free; his disposition is good, his execution easy, and his touch lively and

full of spirit. His local colours are true, and well understood, and the carnations of his best pictures approach near to those of Titian. De Piles esteems his colouring to be more true, and more sanguine, than that of Paolo Veronese; and Fresnoy, who was an incomparable judge, accounts his colouring admirable.

The doge and senate of Venice, preferring Tintoretto both to Titian and Salviati, appointed him to paint, in one of the grand apartments, the representation of that memorable victory gained by the Venetians over the Turks, in 1571; and although the design was large, and a multitude of figures were introduced in that composition, yet the whole was completely finished in one year. But although, in several respects, he might not be esteemed inferior to Titian or Veronese, yet he certainly wanted that dignity of character observable in the works of the former, and the grace, as well as the richness of composition, which distinguish the works of the latter. He had a great variety in his attitudes, and some of them are excellent; yet often the attitudes are contrasted to excess, though those of his women are generally graceful, and the heads designed in a fine taste.

Algarotti, a late writer, observes, that this master is no way inferior to any of the Venetian artists, in those pictures which he painted, with an intention to display his talents; and this (says that author) he has particularly shewn in his Martyrdom, or Miracolo del Servo, which is now preserved in the school of St. Mark at Venice. In that picture there is design and colouring, composition, life, expression, and the effects of light and shadow, all carried to the highest pitch of perfection. Scarce had that painting made its appearance in public, when all persons seemed to fall in love with it; and Aretine himself, though so cordial a friend to Titian, wrote to Tintoretto, that this piece had extorted the applause of all who saw it. The scene (says he) appears rather true than feigned; and happy would you be, if, instead of being so expeditious, you could prevail on yourself to be a little more patient.

* A fine sketch of this famous picture, reputed to be the original sketch, brought into Ireland, with many capital paintings of the Italian masters, by the old duke of Ormond, and purchased at the attainted duke's sale at a high price, is now in the possession of the author of this book.

Most of the grand performances of Tintoretto are in the palaces, churches, and convents, at Venice; and in many of them the fire of his genius, the excellence of his invention, composition, colouring, and handling, are incontestably evident; and at the Escorial in Spain are two admirable pictures painted on canvas, with figures as large as life, which are sufficient to immortalize the artist. The subject of one is, our Saviour washing the Feet of the Apostles; and the subject of the other is, Queen Esther fainting in the Presence of Ahasuerus. Several of his works are preserved in the collections of English nobility and gentry, and some are in the royal collections of the kings of England and France*.

* It might be wished, for the honour of the artist and the man, that the mean jealousy of Tiziano, and its meaner consequence, the expulsion of Tintoretto from his school, had been less authenticated. What has been said of Milton, that at certain periods he was but one of the people, might be true of Tizian whenever he was not before his canvas. Folly, always a principal, if not the chief, ingredient in the character of jealousy and ambition, generally runs into the extremes it wishes to avoid, and accelerates the effects it labours to repress. The genius of Tintoretto was not to be circumscribed by the walls of his master's study; and to one who, under his eye, had the hardiness to think, and to choose for himself what he should adopt or not of his method, dismissal was in fact emancipation. He now boldly aimed at erecting himself into the head of a new school, which should improve the principles of that established by Tiziano, and supply its defects: he wrote over the door of his apartment *the Design of Michelangiolo and the Colour of Tiziano*.

This vast idea, the conception of an ardent and intrepid mind, he strove to substantiate by a course of studies equally marked by discretion and obstinate perseverance. The day was given to Tiziano, the night to Michel-

MARIETTA ROBUSTI, or TINTORETTO.

DIED 1590, AGED 30.

She was the daughter of Giacopo, born at Venice, in 1560, and was instructed in the art of painting by her father. She shewed an early genius to music as well as to painting, and per-

angiolo. The artificial light of the lamp taught him those decided masses, that energy of chiaroscuro, which generally stamps each group and single figure in his works. Whether he enjoyed the personal friendship of Michelangiolo (as Bottari thinks) may be doubted; that he procured casts from his statues, and copies from his frescoes, is evident from the incredible number of his designs after the former, and the various imitations and hints with which his works abound, from the latter. He modelled in wax and clay, and studied anatomy and the life to make himself master of the body, its proportions, its springs of motion, its fore-shortenings, and those appearances which the Italians distinguish by the phrase of '*di sotto in su*.' Add to this, exuberant fertility of ideas, glowing fancy, and the most picturesque eye; and what results might not have been expected from their union with such methods of study, had uniformity of pursuit, and equal diligence in executions, attended his practice?

That it did for some time, the Miracle of the Slave, formerly in the Scuola di S. Marco, now among the spoils of the Louvre, which he painted at the age of thirty-six, and the Crucifixion in the Albergo of the Scuola di S. Rocco, are signal instances. The former unites, with equal ardour and justness of conception, unexampled fierceness and rapidity of execution, correctness and even dignity of forms, powerful masses of light and shade, and a more than Tizianesque colour: with all the fury of a sketch it has all the roundness and decision of finish; the canvas trembles: this is the vivid abstract of that *mossa* which Agostino Caracci exclusively ascribes to the Venetian school; and here Tintoretto has, as far perhaps as can be shewn, demonstrated what he meant by wishing to embody with the forms and breadth of Michelangiolo the glow and juice of Tiziano. If this stupendous picture have any flaw, it is perhaps that, in beholding it, the master appears to swim upon his work, and that S. Marc, and the miracle he descends to perform, are eclipsed by the ostentatious power of the artist. This is not what we feel when we contemplate the Capello Sistina, the Pietro Martire of Tiziano, or the Crucifixion mentioned before, by Tintoretto himself. The immediate impression which it makes on every one who for the first time casts a glance on its immense scenery, is that of a whole whose numberless parts are connected and subdued by a louring, mournful, minacious tone. All seems to be hushed in silence round the central figure of the Saviour suspended on the cross, with his fainting mother, and a group of male and female mourners at his feet; an assemblage of colours that less imitate than rival nature, a scale of hues for which Tizian himself seldom offers a parallel, yet all tinged by grief, all equally overcast by the lurid tone that stains the whole, and like a meteor hangs in the sickly air: whatever inequalities or derelictions of feeling, whatever improprieties of common-place, of modern and antique costume, the master's rapidity admitted to fill his space, (and they are great,) all vanish in the power which compresses them into a single point, and we do not detect them till we recover from our terror.

With these the Resurrection too in the Scuola di S. Rocco may be placed, of which the magic chiaroscuro, the powerful blaze of the vision contrasted with the dewy distant light of dawn, and the transparency of the dark massy foreground, are but secondary beauties. If the Resurrection preserved among the *arrazzi* of Raphael be superior in extent of thought, in the choice of the characters admitted, the figure of Christ himself is greatly surpassed by the ideal forms and the serene dignity united to that resistless velocity which characterise Christ in the work of Tintoretto; whilst the celestial airs and graces of the angels balance by sublimity the dramatic variety displayed by Raphael.

But if Jacopo Tintoretto, when he chose to exert his power, was equal to the greatest names, it is to be lamented with Agost. Caracci that he was too often inferior to himself, when, goaded on by the rage of doing singly the work of all, perverted by a false ornamental principle, and debauched by unexampled facility of execution, he gave himself neither time to conceive, to judge, or to finish; when, content to snatch a whim if it had novelty, he turned his subject into a farce, or trampled its parts into undistinguished masses, and sacrificed mind, design, character, and sense, to incongruous imagery, fugitive effect, and puerile allurements: it was in such a fit that, in the Temptation of the Desert, he placed Christ on a tree; hid him in a crowd in the picture of the Pool of Bethesda; and in another turned the Salutation of the Virgin into profane irruption.

formed remarkably well on several instruments; but her predominant inclination to that art in which her father was so eminent, determined her to quit all other studies, and apply herself entirely to it.

By the direction of Giacompo, she studied the principles of design, composition, and colouring; and drew after the antiques and the finest models, till she had obtained a good taste, and great readiness of hand. But, although she was well qualified to make a considerable appearance in the historical style, she devoted her talents wholly to portrait-painting. At last she became excellent in that way; for her father, who was accounted very little inferior to Titian, if not his equal, in portrait, took pains to communicate to her his best precepts, in order to direct her judgment and skill in that branch of the art, till she gained an easy elegance in her manner of design, and an admirable tint of colour. Her pencil was free, her touch light and full of spirit; and she received deserved* applause, not only for the beauty of her work, but likewise for the exactness of resemblance visible in all the portraits she painted.

Most of the nobility at Venice sat to her; and she was solicited by the emperor Maximilian, by Philip II. king of Spain, and by the archduke Ferdinand, to visit their courts; though the tender affection of her father, who could not be happy if she was absent from him, prevented her from accepting those offers, which were so highly to her honour, and might have been attended with great advantage to her fortune.

DOMENICO ROBUSTI, or TINTORETTO.

DIED 1637, AGED 75.

He was the son and disciple of Giacompo, born at Venice, in 1562; but he was very far inferior to his father in his invention, and in his style of composing historical subjects; yet he distinguished himself greatly as a painter of portraits, and finished a number of pictures for the princes, and persons of most eminence, in Venice, Ferrara, Verona, and Brescia.

Even the wonderful masses of the Massacre of the Innocents in the Scuola di S. Rocco, the immense composition of the Last Judgment in S. Maria dell' Orto, and of the Paradise in the Sala del Scrutinio, shrink from inspection; the last indeed is little more than the shadow of long-departed powers.

Sed felix operis summa, quia ponere totum
Scit.

It has been already observed that Tintoretto was a learned designer, but his style was rather muscular and robust than select or characteristic: in his male forms we recognise every where the Venetian model; the gondoliers of the canal furnished his heroes and apostles with limbs and attitudes. In his females he aimed at something ideal; the ruling principle of their forms is agility, though they are often too slender for action and too contrasted for grace.

The principle of dispatch which generally ruled him, equally influenced his colour. Now he gives us all the '*impasto*,' the juice and glow of Tiziano; now little more than a *chiaroscuro* tinged with fugitive glazings. The dark primings which he is said to have preferred, as they assisted his effects, perhaps accelerated the ruin of his tints. In his touch, if he was ever equalled, he certainly has never been excelled; his work as a whole and in parts seems to have been done at once.

I shall only add, that what our author says of the commission given by the Confraternity of the Scuola di S. Rocco, is not correct. At the time of the celebrated concurrence of artists, which the rapidity of Tintoretto baffled, he had, according to Vasari, already painted the Crucifixion: it was the apotheosis of the Saint, in the cieling, of which, instead of a sketch, he presented them with the finished picture. F.

**JUAN DE LAS ROELAS.

BORN 1558—60? † 1625.

This artist, called Pablo by Palomino, but Juan by Pacheco, who knew and had intercourse with him at Sevilla, descended from a noble family in that city, and from the titles of *clerico* and *licenciado*, may be supposed to have had a classic education. He learned the elements of art in Italy; not indeed, as some have supposed, of Tiziano himself, but of some scholar of that master, and soon established a considerable name. In 1616 he demanded but did not obtain the place of painter to the court, from which, after some time, he retired to Sevilla, and at last to Olivares, where he died 1625.

Roelas' style of design is correct, his forms and characters grand; and of Spanish painters, his colour perhaps the warmest and most genial. Proofs of this are numerous compositions in figures above the natural size, disposed in the churches of Sevilla; works inferior to Palma's or Tintoretto's, only in celebrity. Roelas formed several pupils; Francisco Varela of Sevilla, and Uceda Castroverde, both imitators of the vigorous design and the Venetian tone of their master; and Francisco Zurbaron, afterwards distinguished by the name of 'el Carabagio Español.' F.

PETER ROESTRAETEN.

DIED 1698, AGED 71.

He was born at Haerlem, in 1627, and became a disciple of Francis Hals, whose style and manner he followed with great credit for some years after he quitted that master, principally painting portraits. But the tendency of his genius seemed to incline him more to paint subjects of still life; and in that style he shewed himself equal to any artist of his time. Nothing could possibly appear with stronger characters of nature and truth, than every object he painted appeared in his compositions. He grouped them with skill, and contrived the darker objects to be always so placed as to give a striking lustre to those that were naturally more bright, or more pellucid; and by an artful management of the chiaroscuro, produced a suitable roundness and relief.

His subjects generally were musical instruments, gold, silver, or chrystal vases, china-ware, agates, and shells that were curious. His paintings were, for their neatness of penciling and delicacy of colour, superior to those painted by any of his contemporaries, and in his time were so highly esteemed, that many of them are said to have been sold by him for forty and fifty pounds apiece. But it ought to be observed, that the present improved taste of the lovers of the art, makes them justly consider all those kind of subjects with abundantly less regard than they seemed to be entitled to formerly; and for that cause, the works of Roestraeten, notwithstanding their intrinsic merit, have proportionably sunk in their value. Yet even still it is impossible to behold the vessels of gold and silver, painted with so much accuracy by this artist, with such uncommon lustre, and such true imitation of nature, without commending them; though at the same time one cannot avoid wishing that so able a master had employed his pencil on more interesting subjects.

Mr. Descamps and some other writers allege, that Sir Peter Lely diverted him from painting portraits, out of a principle of envy and jealousy, lest he should have found in Roestraeten too powerful a rival; promising to procure him a greater advantage from his pictures of still life than he could gain by portraits, and to enrich him by his recommendation. But that story seems not to have any degree of probability, for the fame of Lely was then sufficiently established; nor

have we any attested account of Roëstraeten's extraordinary merit, except in the peculiar style he pursued. Sir Peter did indeed most zealously recommend him, and by that means did really enrich him; but an impartial and benevolent mind would conclude, that the recommendation rather proceeded from an approbation of the work of that artist, than from so servile and sordid a motive as the fear of his becoming a competitor. And although Descamps seems to hint, that the English nation is so extravagantly fond of the works of Roëstraeten that they will hardly suffer them to be carried out of the kingdom (by so false a suggestion depreciating the English taste, which is allowed through all Europe to be far superior to the French), yet certainly Mr. Descamps must have been of a very different opinion had he been in England, and had ever offered to become a purchaser of the pictures of this master; for he would have found the rates at which they are commonly sold very far inferior to their intrinsic value.

CONRADE ROEPEL.

DIED 1748, AGED 69.

He was born at the Hague, in 1679, and was a disciple of Constantine Netscher, who designed to form him to portrait-painting; but Roepel being of a weakly constitution, and ordered, for the benefit of his health, to reside in the purer air of the country, he took so much delight in his garden, that he became fond of painting plants and flowers, and succeeded beyond his hope. One of the greatest florists at the Hague furnished him with the most beautiful flowers in his collection, to serve him as models, in order to have a picture painted after them for his own pleasure; and Roepel disposed every object so agreeably, and finished the whole with so much truth, nature, and clearness of colour, that it at once established his reputation and fortune. Such unexpected success determined him to devote himself entirely to that style of painting; and in a short time he was considered as being equal to the best artists in that country, Van Huysum only being excepted.

By the solicitation of the Count Schæsbbergen he was induced to visit the court of the Elector Palatine, and he carried along with him one of his pictures, with which the elector was so highly pleased, that he paid him generously for it, employed him immediately, and also honoured him with a gold chain and a medal, condescending to place the chain round the neck of the artist with his own hands. The reception which he met with at Dusseldorp gave an additional value to his works when he returned to his own country, and he found the number of his admirers and employers greatly increased.

All those plants, fruits, and flowers, from which he composed his subjects, were carefully cultivated in his own garden; and in that place, which is represented as a delicious retirement, he was visited by persons of the first rank; a temperate life, and the innocent amusements in which he delighted, prolonged his life beyond all expectation, as he was naturally of a tender and weakly constitution; and at his death he was director of the Academy of Painting at the Hague.

Notwithstanding the abundant merit of Van Huysum, the works of Roepel are very highly esteemed in Holland; and always afford large prices whenever they are to be purchased.

ROGER of BRUSSELS.—See VANDER WEYDE.

ROLAND ROGHMAN.

DIED 1686, AGED 89.

He was born at Amsterdam, in 1597, and learned the art of painting in his native city; but he formed his manner entirely by studying after nature, without attending to the style of any

particular master. He travelled through several parts of Germany, merely to furnish himself with materials for future compositions, designing every scene that pleased his imagination, every ruin, castle, village, or building, which engaged his attention, as well as the figures and cattle; those he generally sketched on the spot, and many of them are still preserved in the collections of the curious.

• He had a firm and free manner of painting; his keeping was tolerably good; and some of his pictures have a pleasing effect; but there is a rawness frequently in his colouring; his grounds and trees are very often too brown, too dusky, and not of the tints of nature: and though his figures are usually too much laboured, they want elegance and character. The choice of his situations cannot be commended, nor is there a competent variety in the forms of his trees to allure the eye agreeably; but, in regard to many parts of his art, his merit was considerable.

It is by all writers mentioned to his honour, that a most sincere and disinterested friendship always subsisted between Roghman, Rembrandt, and Eeckhout.

R O K E S.—See S O R G H.

GIOVANNI FRANCESCO ROMANELLI.

DIED 1662, AGED 45.

He was born at Viterbo, in 1617, and was a disciple of Pietro da Cortona, who, with inexpressible satisfaction, observed the extraordinary proficiency of his pupil, and equally loved and respected him for the amiable dispositions of his mind, as he admired him for his comprehensive capacity and genius. By the attention he shewed to the precepts of his master, he became the best and the most favourite disciple of Cortona; his style and handling were in imitation of that eminent artist; nor were his ideas or his composition any way inferior to him, and he was accounted more correct; though, in his colouring, his works appeared much colder than those of Pietro.

His invention was easy and agreeable, his drawing correct, and he generally gave a great deal of grace to the airs of his heads; being therefore possessed of so many of the perfections requisite to constitute a great painter, it is no wonder that he should be considered as one of the best artists of his time.

With an equal degree of freedom and spirit he painted in oil and in fresco, but he was accounted particularly excellent in the latter. For several years he was employed by the French king, who honoured him with the order of St. Michael; and in that court he acquired a plentiful fortune, with abundant reputation. Having at last finished, with great applause, those grand designs in which he had been engaged, he returned to Rome, and spent the remainder of his life in that city, as much beloved for his virtue as he was admired for his merit.

His works are dispersed through most parts of Europe, and are accounted an ornament to the richest collections. Two of Romanelli's pictures, which were esteemed as some of the best of his performances, were transmitted from Italy to King Charles I.; one was a Bacchanal, and the other a Banquet of the Gods.

URBANO ROMANELLI.

DIED 1682, AGED 44.

He was the son and disciple of Giovanni Francesco, born at Viterbo, in 1638. He painted in the manner and style of his father, but was not in any respect comparable to him. And yet, some of his copies after the works of Francesco, and also some of his own compositions, have

been ascribed to his father, though a judicious eye will readily discern the difference, especially in those which were designed by Urbano; as they are very deficient in regard to correctness and grace, which are always to be found in the genuine works of Francesco.

GIROLAMO ROMANINO.

He was born at Rome, about the year 1504, but it is not ascertained by any writer under what master he learned the rudiments and principles of painting. From Rome he travelled to Venice, in order to complete his studies, and there perfected himself, particularly in the knowledge of colouring; but having spent several years in close application, he visited Brescia, where he followed his profession with universal applause. Vasari recounts none of the works of this master, except what are to be seen at Brescia; but he says there are in that city many proofs of his extraordinary merit.

No artist could be more celebrated than Romanino, for a fine invention, for correctness of design, for the force and beauty of colouring; and a faithful resemblance of nature, not unlike the style and tint of Titian. He was accounted to be profoundly skilled in every branch of his art, and lived in as high esteem as any painter of his time.

He finished a prodigious number of designs in the churches, convents, and palaces, at Brescia, in fresco and in oil; but his most capital performance was a scriptural subject, which he painted for the grand altar in the church of St. Francis in that city. In the old Louvre at Paris, and principally in the apartments of Anne of Austria, and the gallery of Apollo, are several of his paintings in fresco; which, though they are some of his earliest essays, shew more than the promise of an exalted genius. The correctness of the design, and the graceful ease of the draperies, not only afford pleasure to those who are competent judges, but even to those who are no great adepts in the art.

ROMANO, GIULIO.—See PIPPI.

THEODORE ROMBOUTS.

DIED 1637, AGED 40.

He was born at Antwerp, in 1597, and was a disciple of Abraham Janssens, under whom his progress was remarkably great. In his twentieth year the desire he had to improve himself, by seeing the works of the ancient and modern great artists, induced him to travel to Rome; and not long after his arrival in that city, being engaged to paint two subjects taken from the Old Testament, they proved a fortunate means of making his merit known; they introduced him to the acquaintance and favour of the great; and he had the satisfaction to find a number of persons very desirous to obtain some of his work.

While he continued at Rome he was industrious to increase his reputation, till he was honoured with an invitation to Florence by the Duke of Tuscany; and he executed several grand compositions for that prince with so much success, that he was not only honourably rewarded for his performances, but he also received many valuable presents from the duke, as marks of his particular esteem.

At his return to Antwerp he found Rubens in the height of his glory, and had cause to perceive that his own abilities, though they were in reality very great, were much obscured by the perfections of that eminent master. That observation not only excited in Rombouts a strong emulation, which probably was not unattended with some latent degree of envy, but it likewise urged him to paint some historical pictures, confessedly in competition with Rubens: of which number were, St. Francis receiving the Five Wounds; Abraham offering up Isaac; and an

emblematical picture of Justice, with her Attributes, for the court-house at Ghent; and in the latter so much elegance appeared in the composition, that it is said Rubens seemed surprised when he saw it.

Certainly it cannot be truly affirmed that he was equal to Rubens, though in many respects he had extraordinary merit; and it may be esteemed as an honour to Rombouts, that he was accounted to approach near to that celebrated artist. He had a lively genius, a good imagination, and considerable elegance in his style of composition. His figures generally are near as large as life, and well designed; his pencil is free, his colouring warm, and his expression excellent.

It was lamented, that he often demeaned his pencil by painting low subjects, such as mountebanks and their attendants, inns, taverns, and soldiers playing at cards, which he did merely to get money; however, they were well executed, and much valued; but the historical pictures of Rombouts will for ever support his reputation, and make him appear a very eminent master.

** GIOVAN PIETRO ROMEGIALLO.

BORN 1739, †

This native of Mortegno in the Valteline, emerged to art under all the disadvantages of poverty: the rudiments he owed to G. F. Cotta at home, and his farther progress, at Rome, to Masucci. The necessity, for his sustenance, to make and sell copies from Guido, Guercino, P. da Cortona, &c. rescued him, perhaps, from the mediocrity which marked the precepts of the school he had entered, and enabled him to study geometry, optics and perspective, under Baldassare Orsini. The first result of his endeavours was a large altar-piece in the church of the fraternity of S. Roch at Foligno; it was followed by another at Anifo, and four considerable pictures in the palace Angagiani at Spoleto: at Turino he painted, in large proportions, Hamilcar making Hannibal swear internecine Enmity to Rome; and since that, spread his works in fresco or in oil, from Como, over the principal churches of the Valteline, where he finally fixed his residence. Romegiallo possessed equal facility in fresco and in oil, his outline, if not always flawless, is never without style; few of his contemporaries have equalled him in expression and character, and in poetic conception he is excelled by none. F.

** DON JOSEF ROMEO.

BORN 1701, † 1772.

Romeo, of Cervera in Arragon, studied under Masucci at Rome; and on his return painted the Apparitions of the Divine Mother to Peter of Nola, for the cloisters of the Mercenarios Calzados, at Barcelona. From thence he repaired to Madrid, entered the service of Philip V. and repaired the pictures of Buen Retiro. F.

* GEORGE ROMNEY.

DIED 1802, AGED 68.

George Romney, who for a considerable time engrossed much of public attention in this metropolis as a portrait-painter, was the son of a cabinet-maker at Dalton in the county of Lancaster; where, after a long struggle with necessity and unfavourable circumstances, he at last gave way to his favourite passion, and commenced painter. His own talent and obstinate perseverance, more than the random lessons of the dauber to whom he had been bound, procured him in time that success in the country which encouraged him to try his fortune in London, where he settled in 1762, and entered on a course of promiscuous practice in history and portrait.

In 1764 he went to Paris, and after an interval of some years, visited Italy in company with Ozias Humphrey, one of the most eminent miniature-painters of the time. His residence at Rome was distinguished by assiduous and solitary study, and at his return he seemed inclined to devote himself entirely to historic painting; but the opinions of his friends, his own fears, and the taste of the public, soon determined him to abandon that pursuit, and the unprofitable visions of Michelangiolo and Shakspeare gave way to the more substantial allurements of portrait; his rooms were now thronged with nobles, squires, ministers, the elegantes, the belles and literati of the day, and he divided the tributes of fashion with Gainsborough and Reynolds; history, if not absolutely abandoned, was reserved for that distant moment when satiety of gain should yield to the pure desire of glory, a moment which never came. Exhausted by a long course of obstinate application, reduced to unavailing wishes, weak and opulent, he retired to Kendal in 1799, and died in a state of languor at the close of the year 1802.

To Romney as a portrait-painter the public have bore ample testimony; he was made for the times and the times for him. If he had not genius to lead, he had too much originality to follow, and whenever he chose was nearer to the first than to the last of his competitors. Practice had given him rapidity of execution, and nature an eye sufficiently just for form, and not ungenial for colour. His women have often *naïveté*, sometimes elegance, with an artless bloom, and freshness of tint. His men in general have more spirit than dignity, and more of pretence than reality of character. When he attempts to produce effects by opposition of colour without decided masses of light and shade, he is not always happy in the balance: he becomes livid without freshness, and foxy without glow. Those who wish to form an idea of his historic powers may consult the pictures of the Storm from the Tempest, the Cassandra from Troilus and Cressida, and the Infant Shakspeare of the Boydell gallery. Romney, as artist and as man, is entitled to commendation and esteem; but his life furnishes a signal proof of the futility of the idea that genius is of a passive quality, and may be laid by or taken up as a man pleases. F.

CHRISTOFANO RONCALLI, called POMERANCIO.

DIED 1626, AGED 74.

He was born at Pomerancio, in the territory of Tuscany, in 1552, and was a disciple of Circignano; but his greatest improvement arose from his designing after the antique statues, and the best paintings of illustrious modern artists. As soon as his works were known, they engaged the public attention and esteem; and he was employed by the principal nobility of Rome, and also for the churches and chapels. His performances gained him the highest applause for their singular elegance of taste and correct design, and he was deservedly ranked among the most famous artists of his time.

His engagements in some of the principal cities of Italy detained him there for several years, and his labours were repaid with honour and riches; but afterwards he was invited to different courts of Europe, and he visited Germany, England, Flanders, and France; and in each country through which he travelled, every work he finished contributed to add to his reputation.

** FRANCESCO MARIA RONDANI,

DIED BEFORE 1548, AGED

F. M. Rondani, a scholar, a close imitator, and the frequent assistant, of Correggio, was of Parma: though unable to follow his master on an extensive scale, he approached him nearer than any other in single figures. The proofs of this are his Madonna in the church of S. Maria Maddalena, and the altar-piece with S. Agostino and Geronimo, in that of the Eremitani at

Parma. He is censured for having finished the accessories in his works, even in fresco, with too much minuteness. F.

****NICCOLO RONDINELLO.**

FLOURISHED ABOUT 1500, † AGED 60.

To N. Rondinello, Ravenna owes the foundation of its school. He was, according to Vasari, a conspicuous pupil, and frequent sharer in the works, of Gio. Bellini, and from the catalogue of his principal works, given by the same writer †, we may form a gradual idea of his progress in art: as dry, but inferior in colour to Bellini, he does not appear to have penetrated the principle of that master's last and best style. He had in Francesco da Cotignola a pupil, and successor in his works at Ravenna, who, though not equal in composition and design, excelled him perhaps in bloom and brilliancy of tint. F.

N. RONTBOUT.

He was born in Flanders, and learned the art of painting in his native country; but as the Netherlands could not supply him with such a variety of scenes as suited his genius, he determined to search them out in other countries. He directed his course to Italy, through several parts of Germany and Switzerland; and, as he studied entirely after nature, he sketched every romantic scene that occurred to him in his travels; he designed most of those delicious views which are in the neighbourhood of Rome, and from those designs he generally composed his future landscapes.

His pictures are incomparably painted, and having so evident an appearance of nature and truth, must always afford pleasure to a judicious eye. His pencil is free and firm; his skies are clear, and charmingly adapted; his colouring is extremely good, particularly his local colours; his figures, though perhaps not as elegant as might be wished, are yet introduced with great judgment and propriety; and, by a skilful management of the chiaroscuro, his pictures have a striking effect.

The paintings of this master are rarely to be met with, and afford considerable prices whenever they are to be purchased. They may readily be known by the richness and warmth of the tints in the fore-ground, by their fine perspective, by an uncommon transparence of colour, by the firmness and freedom of handling, united with delicate finishing, and by a peculiar form in many of his trees, resembling the pine or the larinx.

An excellent landscape, painted by this master in his best style, is in the possession of Thomas Cobbe, Esq.: it represents a view of a bridge between two hills; and in perspective under that grand arch is an agreeable prospect of a river, a distant range of hills, and an antique tower on the border of the stream, which has a fine effect. The name of Rontbout is inscribed on this picture.

JOHN ALBERTZ ROODSEUS.

DIED 1674, AGED 59.

He was born at Hoorn, in 1615, was a disciple of Peter Lastman, became an exceeding good painter of portraits, and was held in almost as great esteem as Vander Helst. He had a beautiful and sweet manner of colouring, and finished his pictures with neatness and spirit.

The figures which he designed were always as large as life, and he particularly excelled in representing persons shooting at butts, in which subjects the attitudes and actions were natural and becoming; and his paintings in that style are much commended and admired in Holland.

† In the Life of Palma. Of Francesco da Cotignola another name was Marchesi, and another Zaganelli.—See *Lanzi*.

JACQUES DE ROORE.

DIED 1747, AGED 61.

He was born at Antwerp, in 1686, and received his first instructions in painting from Lewis Vanden Bosch; but afterwards he studied for two years under the direction of Vander Schoor, and at the last was placed as a disciple with Van Opstal. He copied the works of the best masters, and made so good a proficiency, that he was appointed to copy the St. Christopher of Rubens, which was intended for the court of France; and he finished it so extremely exact, that it gave Van Opstal as much surprise as satisfaction, and he only slightly retouched it in a few places.

As soon as De Roore had accomplished that work, he commenced artist, and composed every subject he painted, sometimes in the taste of Van Orlay, and sometimes in the style of Teniers; and for each picture his usual price was fifteen pounds, and often much more. So that in a few years his works were in such general esteem, that although he was very laborious, he found it impossible to answer the demands made for his performances.

At Leyden, in a grand salon, he painted the history of Achilles; and, on the cieling, the apotheosis of that hero, which added considerably to his reputation. Several other historical subjects of his composition are recited with great commendation, among which are Brennus besieging the Capitol, and Antony presenting a Crown to Julius Cæsar.

De Roore had a good genius, and a ready invention; he composed with ease, but he wanted that elegance and taste of design which he might have acquired by seeing Rome. His colouring generally is agreeable: and his easel-pictures are finished with such delicacy, that they were exceedingly coveted; especially those which he painted in his latter time, when, by observing the works of the great masters, he had learned to avoid the appearance of too much labour, and acquired greater freedom in his manner of handling.

JOHN HENDRICK ROOS.

DIED 1685, AGED 54.

He was born at Otterberg, in 1631, and at the age of nine years was placed with Julian Jardeyn, at Amsterdam, where he continued for seven years; but he afterwards studied with Adrian de Bie, and profited so exceedingly by the precepts and example of that master, that he soon rose to the highest eminence in his profession.

His genius principally directed him to delight in painting landscapes and cattle, horses, oxen, bulls and cows, sheep, goats, and camels, which he represented with the utmost truth and accuracy, as he designed every object after nature; and he had habituated himself to such singular exactness, that, in every species of animals which he painted, the males and females were distinguishable at the first sight. His landscapes had uncommon variety in the breaking of the grounds, in the cottages and huts of shepherds, the rocks, ruins, mountains, and falls of water, which he introduced with great propriety and judgment, always adapting his scenes to the particular historical subject he intended to describe. For the most part he chose those kind of subjects which admitted of the largest number, and the greatest variety, of cattle; such as, Jacob leaving Laban, and driving his flocks and herds along with him; Esau meeting Jacob, his family, and cattle; and Moses tending the cattle of Jethro. In all his pictures the cattle were correctly drawn, and penciled in a free, masterly manner, with a touch that seems very peculiar and full of spirit.

For some time he was employed at the court of the Elector Palatine, where his talents were deservedly respected, and nobly rewarded. But although his principal pleasure was in landscape,

yet he painted portraits in an admirable style; and on that account he was invited to paint the portrait of the elector of Mentz, which afforded that prince so much satisfaction, that he rewarded him liberally for the performance, and presented him with a chain of gold and a medal. At several other courts in Germany he had equal success; and, beside being generously paid for his work, he had the honour to receive several chains of gold.

There was one circumstance that rendered the portraits of Roos particularly agreeable, which was, that he introduced in their back-grounds some landscape finely conducted, so as to add force to the principal object; some scene, diversified with a pleasing distant prospect of groves and hills; some groups of cattle, charmingly disposed and designed; or some incident taken from sacred or profane history, which enlivened his pictures surprisingly. By that means he acquired a considerable fortune, and a very extensive reputation.

But, unhappily, he was almost in an instant deprived of that wealth, accumulated by the labour of his whole life; for an accidental fire broke out in the city of Frankfort, near the house of this artist; and, as it happened during the stillness of the night, it spread so rapidly, that the dwelling of Roos was in a short time surrounded with the flames. He might have escaped unhurt; but in the confusion, endeavouring to save a vase of porcelaine that had a golden cover, he dropped it when he was nearly out of the house, and stooping down to search for the cover, he was suddenly suffocated. He left four sons, who were all painters, and proved very eminent in their profession.

THEODORE ROOS.

DIED 1698, AGED 60.

This painter was the younger brother of Hendrick Roos, born at Wezel, in 1638. He learned design in the school of Adrian de Bie, but he continued only a few months under his direction, when he quitted that master, and set up as an artist. For two years he followed his profession, but then altered his manner of life by meeting with his brother, who at that time was in high reputation. Hendrick gladly communicated to him every observation he had made for the improvement of his own knowledge in the art, and gave him all the instruction that seemed requisite or beneficial. From that time they for some years associated together, particularly at the court of Hesse, where they jointly finished several noble works in the landscape style, and a great number of portraits, which contributed to the honour and advantage of both.

When they separated, Theodore went to the court of the Elector Palatine, where his paintings procured him many marks of favour; and by that prince he was appointed to paint the portraits of the duke of Orleans and the Princess Palatine. Those pictures he finished so much to his own honour, and the approbation of the whole court, that he not only received an ample gratuity for his work, but was presented with a gold chain, to which was affixed a rich medal, impressed with the heads of the duke and duchess of Orleans.

His manner was broad, easy, and free, and his colouring was lively and strong; so that it was imagined by the ablest judges, that if he had for some time studied at Rome, to improve his taste of design, and render it equal to his colouring, none of his contemporaries would have been his superiors. But he indiscreetly appropriated too small a portion of the early part of his life to study the principles of design, or by practice to acquire correctness; and by that means he was ever after deficient in that point, although his compositions shew such a strength of genius, as will render his works estimable.

PHILIP ROOS, called ROSA, DA TIVOLI.

DIED 1705, AGED 50.

This artist was the second son of John Hendrick Roos, born at Frankfort, in 1655, and from his infancy shewed an extraordinary genius to painting. By the excellent instruction which he received from his father, his advancement in the knowledge of the art seemed surprising for his years; and it particularly recommended him to the favour of the landgrave of Hesse, who became his patron, and presented him with a sum of money to enable him to go to Rome, where he might improve his promising talents, intending to employ him in his service whenever he returned to his own country.

On his first entrance into Rome, happening to pass by the arch of Titus, he saw a few young artists attentively engaged in sketching the basso-relievos; and, observing that grand monument of antiquity to have a picturesque appearance, he requested a crayon and paper from one of the students, and in half an hour produced a design, finished with incredible correctness and elegance, to the astonishment of them all.

The diligence of Roos at his studies was more remarkable than that of any of his contemporaries; he laboured incessantly, devoted his whole time to his improvement, and omitted nothing that he thought might perfect him in his profession; by which unremitted practice he obtained such a readiness of hand, such freedom and command of his pencil, as have distinguished him above all other artists: and, on account of his expeditious manner of painting, as well as the liveliness of his imagination, the Bentvogel society of painters at Rome called him *Mercurius*. He studied every object after nature, the sites of his landscapes, the cattle, ruins, buildings, figures, rocks, and rivers; and, to enliven his imagination, he chose to live at Tivoli, which furnished him with a lovely variety. It was his custom to keep, in his own house, several of those animals which he particularly intended for models, and, on account of the number, and the different kinds which he always maintained there, his house was generally called Noah's Ark; however, it answered his intention effectually, for no painter ever imitated nature with greater truth.

Though he had married a most beautiful * woman, the daughter of Hyacintho Brandi, an eminent historical painter, and although he had been so passionately in love with her as to change even his religion to obtain her, yet neither beauty nor her amiable qualities could restrain him from a life of extravagance and dissipation, which rendered him continually necessitous. The ability he perceived himself possessed of, in working with such uncommon expedition, induced him to trust too much to the rapidity of his pencil, and impaired his fortune, though it happened not to injure his reputation in respect to his painting.

It was customary with him to ride from Rome to Tivoli, attended by his servant, whenever his purse was exhausted; and alighting at the first tavern he saw, he sat down to paint, and in a short time finished a picture, which he sent directly by his servant to be disposed of. But by this expedient, too frequently practised, he increased the number of his pictures to such a degree, that the prices they afforded were not in any way proportioned to their value. His servant, therefore, who appears to have had much more discretion than his master on that occasion, paid him the highest prices that were offered by others, and reserved the pictures till they became more scarce, and more eagerly sought for, by which conduct he acquired a considerable fortune.

* See Hyacintho Brandi.

Yet, though this great master painted such a number of pictures, it is observed, as an evidence of the liveliness of his imagination, that in every one of his compositions there is a variety, either in the scenes, the buildings, the groups of cattle, or the figures; in which respect he proved himself eminently superior to the Bassaps, who introduce repeatedly the same objects, and the same figures and cattle, in almost every one of their designs.

As an instance of the incredible power of Roos in execution and invention, it is recorded, that the Imperial ambassador, Count Martinetz, wagered a large sum of money with a Swedish general, that Roos would paint a picture, of a three-quarter size, while they were playing one game at cards; and in less than half an hour the picture was finished, though it consisted of a landscape, with two or three sheep and goats, and one figure. That wonderful proof of his readiness and genius was amply rewarded by the ambassador, for he bestowed on the artist one half of the sum that had been won by his dexterity.

This master designed his subjects in a grand style, and his design is always correct; his colouring is bold, and full of force; his touch is remarkably free, firm, and spirited; and his scenery is elegantly agreeable. His lights and shadows are distributed with peculiar judgment, his figures and cattle are skilfully grouped, and the hair and wool of his animals have a strong look of nature, and a bold effect, by the broad manner of his penciling. His skies, backgrounds, situations, and distances, shew an elegant choice and a masterly observation, as well as execution; and in every one of his compositions we see truth and real nature.

It cannot but be regretted that, with such a genius, he should so often be compelled to paint out of necessity; and rarely to sit down to employ his pencil, except to procure an immediate supply. His expensive manner of living undoubtedly seemed to demand such a readiness of hand to support it; but in those pictures which he handled with the utmost expedition, he paid such an attention to his fame, that he took care to finish them in such a manner as to render them justly estimable.

His genuine works are, at this day, as much admired as they have ever been, and produce very high prices; and they justify one observation, which is, that what is truly excellent, will always be truly valuable.

A capital picture by Rosa da Tivoli, representing a herdsman with cattle, as large as life, is at Wilton, the seat of the earl of Pembroke.

JOHN MELCHIOR ROOS.

DIED 1731, AGED 72.

He was a brother to Philip Roos, born at Frankfort, in 1659, and learned the art of painting from his father. His subjects were the same as those of his brother; and he supported a good reputation at the courts of Hesse, Wurtzburgh, and Brunswick, where he principally was employed, as also in his native city.

But although his subjects were similar to those of Philip, yet his colouring and penciling were extremely different: for the pencil of his brother was free, flowing, and agreeable; but Melchior laid on his colours with such a body, that he seemed as if he intended rather to model than to paint, as has been noticed in the colouring of Rembrandt.

**PIETRO ROSA.

DIED 1576.

Pietro, the son of Cristophoro Rosa, a Brescian painter of perspective, became, from the friend-

ship which Tiziano entertained for his father, a favourite pupil of that master, and a successful imitator of his colour. The Duomo, the churches of S. Francis and 'alle Grazie,' at Brescia, possess his best pictures. He had no talent for numerous composition; and died young, with his father, of poison or the plague. F.

SALVATOR ROSA.

DIED 1673, AGED 59.

This admirable painter was born at Naples, in 1614, and received his first knowledge of design and colouring from Francesco Francavano, who was his kinsman; but, by the death of his father, being reduced to the lowest poverty, he was constrained to provide a maintenance by sketching designs on paper, and selling them at a very mean price to any who seemed inclined to purchase them.

In that wretched situation he laboured for some time, till one of his designs, and an historical picture of Hagar and Ishmael, which he painted, accidentally happened to fall into the hands of Lanfranc; and that famous artist was so affected with the sight of those performances, that he eagerly enquired after the author, expressed an eager desire to know him, and, as soon as he saw him, took him under his protection, providing for him generously. Such an unexpected and happy alteration in the circumstances of Salvator, enabled him to be admitted into the school of Spagnoletto, and also to receive additional instruction from Daniel Falcone, a distinguished painter of battles at Naples. Under the direction of those masters he acquired more freedom of hand, and a much greater force of colouring; and painted history, landscape, and battles, partly in the manner of Spagnoletto, and partly in the style of Falcone.

Salvator had an enlarged and comprehensive genius, a lively, fertile, and poetic imagination. He studied nature with a sagacious attention and exquisite judgment, and always chose to represent nature in her utmost grandeur and magnificence; for every tree, rock, situation, or even cloud, that enters into his composition, manifests such an elevation of thought as extorts our admiration. He composed all his subjects in a grand taste, and was singularly correct in his design; but he principally delighted in landscape, which he always enriched with elegant figures, representing some memorable incident related by the Roman, Grecian, or fabulous historians. The style in which he painted was formed by his own elevated genius; nor was he indebted to any preceding artist for any of his ideas, or for any traces of the manner which he always followed, though many subsequent masters have obtained applause by endeavouring to imitate Salvator. In the forms of his trees, and in the breakings of his grounds, a grandeur of thought appears through all his compositions; the leafing of his trees is light, and admirably touched; the figures have attitudes and actions that are easy and natural, yet full of dignity; and his expression is excellent.

Salvator was also equally eminent for painting battles, animals, and sea or land storms; and he executed those different subjects in such a taste, and with such spirit, as make his works readily distinguished from almost all others, by the inimitable freedom of his pencil, and that fire which animates every composition of this master.

His genuine works are exceedingly rare and valuable, but many of them are in the rich and curious collections of the English nobility and gentry. A most capital picture by Salvator is at Versailles, of which the subject is Saul and the Witch of Endor; and that singular performance displays the merit of the painter in the strongest point of light. The attitude of Saul is majestic; while the expression in his countenance is a judicious mixture of anxiety of heart, and

eagerness for information. It is also observed, by good judges, that there is a dignity in the character of the witch, but it is a kind of dignity very different from that of the monarch; it is enthusiasm. In the whole there is a wonderful spirit, and with that spirit a freedom of pencil that very few have equalled*.

ROSA DA TIVOLI.—See PHILIP ROOS.

ROSALBA CARRIERA.—See CARRIERA.

*JOHN AUGUST RÖSEL, of ROSENHOF.

DIED 1759, AGED 51.

This great artist, the descendant of a decayed noble family, was born near Arnstadt, but settled and lived at Nuremberg as a miniature-painter. He could, however, scarcely deserve a place in the series of this work, had he not distinguished himself as one of the greatest insect painters. The works which he published from his coloured designs will not only, whilst they last, interest the classic entomologist, but every one whose taste for form and colour in animal nature is not confined to men, quadrupeds, or birds. He treated objects which required the minuteness of Denner, with equal truth and better judgment, in a style of energy and animated grandeur which approaches to history. As a writer he is as authentic and faithful as tiresome and prolix; but though he lived in the infancy of the science, the simple and constant characteristics by which he distinguished the classes of the genera he represented and described, have not yet been superseded by the complex and involved systems of his successors. F.

COSMO ROSELLI.

DIED 1484, AGED 68.

He was born at Florence, in 1416, and became an artist of some note in that city, by having successfully painted the portraits of Picus Mirandola, and also of several of the Florentine nobility; having likewise painted some historical designs in the convents and chapels.

Afterwards he was engaged to paint three pictures in the chapel of Pope Sixtus IV. along with Sandro Boticello, Pietro Perugino, and others; and his subjects were the Drowning of Pharaoh, the Last Supper, and Christ preaching near the Sea of Tiberias; subjects which, it is was said, the pope particularly chose, who at the same time promised an honorary premium for the best performance.

* Salvator Rosa, the scholar of Ribera, and imitator of Caravaggio, without choice of form in design, or much propriety of conception, by picturesque combination, concordant tones, facility and dash of pencil, has obtained a conspicuous place even among historic painters. Though his talent was better adapted to smaller dimensions, he knew how to fill an altar-piece or a large canvas with striking and terrific effects, of which the conspiracy of Catalina, in the house of Martelli at Florence, is a powerful instance.

In landscape he was a genius. His choice is the original scenery of Abruzzo, which he made often, though not always, a vehicle of terror: he delights in ideas of desolation, solitude, and danger, impenetrable forests, rocky or storm-lashed shores; in lonely dells leading to dens and caverns of banditti, alpine ridges, trees blasted by lightning or sapped by time, or stretching their extravagant arms athwart a murky sky, lowering or thundering clouds, and suns shorn of their beams. His figures are wandering shepherds, forlorn travellers, wrecked mariners, banditti lurking for their prey, or dividing their spoils. But this genuine vein of sublimity or terror forsook him in the pursuit of witcheries, apparitions, and spectres; here he is only grotesque or capricious. His celebrated Witch of Endor is a hag; and cauldrons, skeletons, bats, toads, and herbs, are vainly accumulated to palliate the want of dignity and pathos in Saul, and of sublimity in the apparition. F.

Roselli, who seems to have had but a mean opinion of the taste of Sixtus, being conscious that he could have no hope of surpassing the other artists in colouring and design (in which parts of his profession his skill was but indifferent), concluded he might conceal those defects by giving his pictures an uncommon brilliancy. He therefore used the purest ultramarine, and the most glaring colours, in every part of his painting, and illuminated the trees, draperies, and principal objects with gold, so as to dazzle the eye at the first sight, to compensate for his want of a true and elegant taste, by the glittering richness of the general appearance; and he satisfied himself with a certainty of success.

But, to the great mortification and disappointment of Roselli, when the pope went to his chapel to observe the works of the different artists, those of Roselli were universally condemned and ridiculed; and, by order of the pope, the greatest part of his compositions were altered and retouched by those very painters who were his competitors.

PASQUALE ROSSI, called PASQUALINO.

DIED 1700, AGED 59.

Pasquale Rossi, better known by the name of Pasqualino, of Vicenza, by long practice after the best Venetian and Roman pictures, acquired without a master a considerable power of design and colour. Few of his public works remain; one of the best is S. Gregorio, in the dome of Matelica. In galleries we meet with his cabinet-pictures, representing conversations, gaming-parties, concerts, and similar capricci, highly elaborate, and of Flemish finish. F.

ROSSO, called MAÎTRE ROUX by the French.

DIED 1541, AGED 45.

He was born at Florence, in 1496, and without any regular instruction from a professed artist, by the efforts of his own genius, he arrived at a considerable degree of merit in the art of painting. His first attempts shewed sufficiently the greatness of his talents, but they likewise shewed a want of that knowledge which he might have derived from the precepts of an able master.

While he was yet young, he painted a few subjects taken from the New Testament, which were in many respects commendable; but he afterwards, by observation and experience, became as remarkable for his colouring, as for any other of his accomplishments. Even in those early productions, the countenances and the attitudes of the apostles were above censure, although the draperies were rather too heavy. But he formed himself by studying the works of Michael Angelo Buonaroti, and attended so accurately to anatomy, that he wrote two treatises on that subject for the use of designers. Rosso shewed great truth in his manner of designing the human body; his naked figures were peculiarly beautiful, and their attitudes were proper and expressive. The countenances of his old men were remarkably well represented in many of his works; and he had such a flow of invention, that his compositions were always properly filled, nor did any part seem destitute of a suitable ornament or decoration.

The style of this master was very singular; and although he derived his greatest knowledge from the works of Buonaroti, yet he did not make him a model for his own imitation. He had somewhat of a wildness and irregularity in his ideas and designs, and yet he had also somewhat that engaged the approbation of the connoisseurs; the exceeding readiness with which he invented and designed, hindered him from studying either nature, or the antique, as attentively as he ought, which occasioned that imperfection which is observable in all his works.

It must however be acknowledged, that he had a thorough understanding of the mixture of colours, and the proper distribution of lights and shadows, so as to produce a good relief; but in other respects he followed the dictates of his own fancy more than the dictates of judgment, or the rules of his art; and was sometimes guilty of such extravagancy as was very injurious to his reputation.

At Rome, in the church of St. Salviati, is a picture of the Decollation of St. John, by this master; and many of his works are at Perugia, Florence, Arezzo, and at Fontainebleau, in France. The wretched condition to which he was reduced, after he had lost all his substance at Rome, when that city was pillaged, compelled him to seek the means of re-establishing his affairs, by visiting France, and he there had the good fortune to succeed. The king and the nobility shewed him every mark of esteem; he was appointed superintendant of the royal buildings and paintings, with a large pension, and he lived in affluence and honour.

The world was deprived of this artist by a very singular accident. One Francesco da Pellegrino, a Florentine painter, and a most intimate friend of Rosso, having paid him a visit, and Rosso being soon after robbed of a great sum of money, he suspected, accused, and prosecuted his friend, who was put to the torture, and endured it with such fortitude of mind, that he was declared innocent. Pellegrino, as soon as he was released, published a just and severe state of his case, and appealed for justice; but as Rosso had nothing to plead in his justification, and perceived that he must be for ever branded with infamy, he immediately swallowed poison, and died universally detested. His principal work is in the gallery of Fontainebleau, representing the history of Alexander, in twenty-four pieces*.

FRANCESCO ROSSI.—See FRANCESCO SALVIATI.

PIETRO ROTARI.

He was alive in 1757, being then 50. He was born at Verona, in 1707, of a noble family, and was at first taught design only as an accomplishment; but as he advanced in years he grew so passionately fond of the profession, that he became the disciple of Antonio Balestra, who, observing the pregnancy of his genius, took unusual care to instruct him, and foretold that excellence to which he afterwards arrived.

At the age of eighteen he went to Venice, and continued there for two years, studying after the works of Titian and Paolo Veronese; but for his farther improvement he travelled to Rome, and spent four years in continual application to copy the antiques, and other curiosities of art in that city, under the direction of Francisco Trevisani; and afterwards visited Naples, merely out

* Rosso of Florence, born 1496, had with the originality the confidence of genius. Though he may be considered as coming from the school of Andrea del Sarto, he formed a style of his own; the novel vivacity of his characters, his taste in head-dress and ornament, the gaiety of his colour, the grandeur of his masses, the boldness of his pencil, left nothing to wish for in his works, but sometimes less extravagance of conception. Such is the assembly of gypsies which, instead of the Apostles, occupies the lower part of his Transfiguration at Citta di Castello. In general his great merit consists in the principal group, and the diffusion of that dying and nearly nocturnal light which tones the whole with sombre gravity. The works of this master are extremely scarce in Italy; he passed the best part of his life in France, where, in the service of Francis I. he superintended the ornaments and stuccoes of Fontainebleau, till he perished by his own rashness. Many of his works were destroyed to gain space, by Primaticcio his rival; not his follower, as Cellini ignorantly or perversely calls him. Of the thirteen allegoric pictures remaining, described by Abbé Guget, that which represents Ignorance expelled by Francis, has been repeatedly engraved.

of a desire to converse with Solimena, with whom he resided for three years, with equal satisfaction and advantage. By that course of study, he gained an elegant taste for composition and design, and a singular degree of correctness in his drawing, with a style of colouring that was exceedingly beautiful; so that, when he returned to his native city, he appeared so completely accomplished, that his works were highly admired, not only by his own countrymen, but by foreigners from all parts of Europe who visited Verona.

For some time he declined employment, but at last he found it impossible to resist the importunate solicitations of many of the princes and ecclesiastics of Italy, who were eager to have their churches and palaces adorned by his pencil. He therefore undertook and executed several grand designs, in different cities of Italy; and having finished those works with extraordinary applause, he visited most of the courts of Germany, and at every place his reputation procured him a generous reception. But he was more particularly honoured at Dresden and Vienna, where he painted the portraits of the Electoral and Imperial family; and, by the emperor's order, the portrait of Rotari was placed in the Florentine gallery, among the most famous artists. While he continued at Vienna, Count Bestuchef, grand chancellor of Russia, invited Rosari so earnestly to go to the court of Petersburg, that at last he determined to undertake the journey. In the year 1756 he arrived at Petersburg, and painted the portraits of the czarina, of Peter, at that time grand duke of Russia, and his consort Sophia Augusta; and for the empress, he finished several historical pictures from sacred and profane history, which were esteemed to be excellent performances. One in particular is very highly commended, of which the subject is the Continnence of Scipio; it is composed with great judgment and taste, it is full of elegance and truth in the expression, and exceedingly beautiful in the colouring.

JOHN ROTHENHAMER.

DIED 1604, AGED 40.

This painter was born at Munich, in 1564, where he was taught the rudiments of the art by one Donouwer, an indifferent artist, whose insufficiency appeared so evident to Rothenhamer, when his knowledge in the art was more advanced, that he determined no longer to mis-spend his time with such an instructor, but to seek for real improvement at Rome.

When he first offered his works to the public, he painted historical subjects on copper, of a small size, very delicately penciled, and agreeably coloured; but soon after he finished a picture of a very large dimension, representing the Saints in Glory, which added greatly to his reputation, as it shewed a good invention, good colouring, considerable elegance in the airs of his heads, and a variety in the draperies. And it appeared very extraordinary to the judicious of that time, to see him adapt his pencil so happily to compositions of such different sizes, and change his manner with so good an execution.

From Rome he went to improve himself at Venice, particularly in colouring, and fixed on Tintoretto as his model, which he always endeavoured to imitate, not only in his colouring but in his taste of design, and the manner of his disposing the figures. He painted both in fresco and in oil, but was much more pleased by being employed in the former than in the latter, because it afforded him the opportunity of painting in large, for which he had a prevalent inclination, though his small paintings on copper were generally in greater esteem, and even in his life-time were sold for a very high price.

On his quitting Italy he settled at Augsbourg, where are still to be seen a number of his works; and although he had spent a great many years at Rome and Venice, by which he

had learned to design with more elegance, and with a nearer approach to the graceful than most of his countrymen who were his contemporaries, yet he could never totally divest himself of the German taste. It is easy to perceive that he was fond of designing naked figures, and in some of them he was very successful. He had a ready invention, and his design was tolerably correct; his attitudes were usually genteel, his tone of colouring was agreeable, and his pictures were well finished; but he shewed his greatest excellence in his small-sized paintings, in which he had the good fortune to be assisted by two celebrated artists, Paul Bril and the Velvet Brueghel, who frequently painted the landscapes and back-grounds of his historical compositions.

The Emperor Rodolph II. was a great benefactor to Rothenhamer, and for that monarch he painted the Banquet of the Gods, in which he introduced a multitude of figures, and gained a very high reputation by that performance. However, the indiscretion of this master was at least equal to his merit; for notwithstanding the large sums of money acquired by him, he contrived to be perpetually necessitous by his profusion and extravagance, and died so extremely poor, as to be buried at the expence of his friends.

JAMES ROUSSEAU.

DIED 1694, AGED 68.

Though the writers who mention this artist agree that he learned the art of painting from Herman Swanefeld, yet they all suppose him to have gone afterwards to perfect himself in Italy. But as it appears from the most authentic accounts, that Swanefeld went from his own country to Rome when he was very young, and there became the disciple of Claude Lorraine; that he spent his whole life, from that time, in or near the city of Rome, and died there; it can hardly seem probable that Rousseau, who was only six years younger, could receive any instructions from Swanefeld, except in Rome; and must therefore have obtained his first knowledge in the profession before he went to Italy, from some master in his own country, though that circumstance is no where mentioned.

He was born at Paris in 1626; and being allied to Herman Swanefeld, an excellent painter, who had been the disciple of Claude Lorraine, he was by him established in the true principles of the art, and acquired a style and manner exceedingly agreeable. When he had laid a good foundation under the conduct of so able an artist, being determined to neglect nothing that might conduce to his improvement, he studied after nature with incessant pains and care, and also after the works of the most eminent painters of Italy, that his imagination and his judgment might be equally improved. He particularly studied perspective and architecture; was extremely curious in observing and designing the magnificent buildings, ruins, and beautiful vestiges of antiquity, as well as the scenes that were proper for his landscapes; and became an admirable painter in that style.

When he returned to his own country, he was employed by the French king in the palace at Marly; but as the protestants were at that time under a most rigorous persecution through every part of France, and as Rousseau was of that religion, he apprehended himself to be insecure, either in regard to his life or his property, and therefore retired to Switzerland, and afterwards to Holland. There he had the good fortune to be engaged by the Duke of Montague to adorn his house in Bloomsbury, in conjunction with La Fosse and Baptist; and his paintings in several parts of that noble building, which now is the British Museum, are a sufficient proof of his abundant merit.

In the choice of his scenes he shews remarkable elegance of taste; his grounds are well broken, his distances well conducted, his skies finely imagined, as well as judiciously adapted, and there appears great harmony in most of his compositions. He ornamented his landscapes with edifices and ruins, in the Roman taste of architecture, after the manner of Poussin; his figures were placed in such perspective proportions as deluded the eye agreeably to the proper point of sight; and in his architecture we see elegance of fancy united with nature and truth.

The pictures of this master are not frequently to be purchased; and when they are, their estimation is high. He was a man of probity, piety, and benevolence; and at his death he bequeathed the greatest part of his substance to relieve those in England who, like himself, were refugees on account of the French persecution.

MADEMOISELLE ROZEE.

DIED 1682, AGED 50.

She was born at Leyden, in 1632, and proved the most extraordinary paintress that perhaps ever appeared. Houbraken says he cannot tell how she managed her work, nor with what instruments, but that she painted on the rough side of the panel, in such tints, and in such a manner, that, at a competent distance, the picture had all the effect of the neatest pencil and highest finishing.

Yet other writers affirm, that she neither used oil nor water-colours in her astonishing performances; and only worked on the rough side of the panel, with a preparation of silk floss, selected with inexpressible care, and disposed in different boxes, according to different degrees of the bright and dark tints, out of which she applied whatever colour was requisite for her work; and blended, softened, and united the tints with such inconceivable art and judgment, that she imitated the warmth of flesh with as great a glow of life as could be produced by the most exquisite pencil in oil, nor could the nicest eye discern, at a proper distance, whether the whole was not the work of the pencil, till it was more nearly examined. But by whatever art her pictures were wrought, they were truly beautiful, and like nature. Her portraits had as striking a likeness as possible, and every object was a just imitation of her model, whether her subject was portrait, architecture, landscape, or flowers; and as her manner of working could not well be accounted for, she was distinguished by the name of the Sorceress, as if her work had been the effect of magic.

One landscape of her painting (according to Houbraken) was sold for five hundred florins; the subject of the design was only the trunk of an old tree covered with moss, and a large spider finishing its web among the leaves and branches; but every part appeared with so great a degree of force, so relieved, so true, and so natural, that it was always beheld with astonishment. One of her principal performances is in the cabinet of paintings at Florence, for which she received a very large gratuity, and it is considered as a very singular curiosity in that celebrated collection.

PETER PAUL RUBENS.

DIED 1640, AGED 63.

This admired artist was of a distinguished family at Antwerp; but his father, being under a necessity of quitting his country to avoid the calamities attendant on a civil war, retired for security to * Cologne, and during his residence in that city Rubens was born, in 1577.

* In the Anecdotes it is said he was born at Antwerp.

From his infancy he discovered a lively and prompt genius, and was therefore educated with great care in every branch of polite literature when his family returned to Antwerp, after the troubles; and as he shewed a particular inclination to design, he was at first instructed by Tobias Veraecht, a painter of architecture and landscape. Afterwards he studied under the direction of Adam Van Oort, but he soon perceived that the abilities of Van Oort were insufficient to answer his elevated ideas; and besides, his temper, which for the most part was surly and morose, was disgustful to Rubens, whose natural disposition was modest and amiable.

Those circumstances induced him to place himself as a disciple with Octovio Van Veen, a painter of singular merit, more generally known by the name of Otho Venius, who was not only thoroughly skilled in the true principles of the art, but was also eminent for his learning and other accomplishments. Between that master and his disciple there appeared an uncommon similarity of tempers, inclinations, and studies, which animated Rubens with a more ardent love to the art, and induced him to pursue it as a profession. He gave up to it his whole thought and application, observing and imitating his master with such discernment and readiness of execution, that in a short time he became his equal.

Sandart, who was intimately acquainted with Rubens, and accompanied him when he travelled through Holland, tells us that the Archduke Albert, governor of the Netherlands, conceived so high an opinion of Rubens, from the accounts he had received of his superior talents, that he engaged him in his service, employed him to paint several fine designs for his own palace, and * recommended him in the most honourable manner to the duke of Mantua, in whose court he might have access constantly to an admirable collection of paintings and antique statues, and have an opportunity of improving himself by studying as well as copying the former, and designing after the latter. On his arrival at Mantua he was received with a degree of distinction worthy of his merit; and while he continued there, he added considerably to his knowledge, though he attached himself in a more particular manner to the style of colouring peculiar to the Venetian school.

From Mantua he visited Rome, Venice, and other cities of Italy, and studied the works of the greatest painters, from the time of Raphael to his own, and accomplished himself in colouring, by the accurate observations he made on the style of Titian and Paolo Veronese. However, he neglected to refine his taste as much as he ought by the antique, though most of the memorable artists in painting had sublimed their own ideas of grace, expression, elegant simplicity, beautiful proportion, and nature, principally by their making those antiques their perpetual studies and models.

In a few years the fame of this master flew through every part of Europe, nor were the works of any painter more universally admired or coveted. His distinguished powers in the art procured him employment for the ornaments of churches, convents, palaces of the principal crowned heads, and the houses of the nobility and gentry of all nations; whilst his learning, his politeness of manners, and amiable accomplishments of mind, introduced him to the particular affection of the kings of England, Spain, and other monarchs, by each of whom he was caressed,

* De Piles represents this transaction in a different manner, and says that Rubens went from Antwerp to Venice, and in that city commenced an acquaintance with one of the duke of Mantua's gentlemen, who invited him into the service of that prince.

However, Sandart's account seems to be much more authentic; it has an appearance of greater probability and truth, and is also a much more honourable testimony of the early reputation of Rubens. But certainly the account of Sandart deserves to be preferred to any other, as he was personally intimate with that illustrious painter of whom he writes.

honoured, and splendidly rewarded. He was even employed in a ministerial capacity by the king of Spain, to make overtures from that court to the court of London; and although the rank of Rubens would not permit King Charles I. to receive him in a public character, yet he shewed him all possible marks of respect, on account of his excellence in his profession; and having engaged him to adorn some of the apartments at Whitehall, he conferred on him the honour of knighthood, as a public acknowledgment of his merit. That transaction has been misrepresented by some French writers, who, through an excess of ignorance and effrontery, have absurdly affirmed, that Rubens was knighted by the king, sitting on his throne in full parliament.

The knowledge of Rubens in classical and polite literature, qualified him to excel in allegorical and emblematical compositions; and the public may sufficiently judge of his genius in that manner of designing, by his paintings in the Luxemburgh gallery, which describe the life of Mary de Medicis; and which are too well known to require a particular description, the prints after those celebrated designs being in the hands of most of the lovers of the art.

His style of colouring is lively, glowing, and natural; his expression noble and just; and his invention amazingly fertile. His pencil is mellow, his execution remarkably free, and his pictures are finished in such a manner as to produce a pleasing and a striking effect. He is by all allowed to have carried the art of colouring to its highest pitch; for he so thoroughly understood the true principles of the chiaroscuro, and so judiciously and happily managed it, that he gave the utmost roundness, relief, and harmony, to each particular figure, and to the whole together; and his groups were disposed with such accurate skill, as to attract, and indeed generally to compel, the eye of the spectator to the principal object. His draperies are simple, but grand, broad, and well placed; and his carnations have truly the look of nature, and the warmth of real life. The greatest excellence of Rubens appeared in his grand compositions; for, as they were to be seen at a distance, he laid on a proper body of colours, with an uncommon freedom of hand, and fixed all his different tints in their proper places; by which method he never impaired their lustre by breaking or torturing them, but touched them only in such a manner as to give them a lasting force, beauty, and harmony.

As the demand for his works from all parts of Europe was incredibly great, he instructed a number of young men of talents, as his disciples, who assisted him in the execution of his designs. He sketched in small what they were to paint in large; and afterwards he inspected the whole, pointed out to them their imperfections, directed them in the management of their colours, and, by his own free, spirited, and judicious retouching, gave the whole an appearance of being only the work of one hand. However, although that method of expediting grand undertakings might soon enrich such a master as Rubens, yet it was more for his immediate profit, than any great addition to his fame; because many of those works, combinedly painted by his disciples and himself, are inferior in several respects to others which are entirely of his own pencil; although some of those disciples became afterwards exceedingly famous, as Vandyck and Snyders.

He also painted landscapes admirably, in a style scarce inferior to Titian, with unusual force and truth, though the forms of his trees are not always elegant. But, notwithstanding his extraordinary talent for painting landscapes and animals, yet, where those subjects were to be introduced into his compositions, he rarely painted them with his own hand; but employed Wildens and Van Uden for the former, and Snyders for the latter, who finished them from the designs of Rubens.

Undoubtedly that great artist possessed many excellences and accomplishments in his art; it

is however generally allowed, that he wanted correctness in his drawing and design, his figures being frequently too short and too heavy, and the limbs in some parts very unexact in the outline. And although he had spent several years in Italy, where he studied the antiques with so critical an observation, as not only to perceive and understand their beauties, but even to write a dissertation on their perfections, and the proper use an artist ought to make of them, yet his imagination was so prepossessed with that nature, with which from his youth he had been conversant in his own country perpetually, that he could never wholly divest himself of his national taste, though, to consider him upon the whole, he was one of the greatest painters.

It is the observation of Algarotti, that he was more moderate in his movements than Tintoretto, and more soft in his chiaroscuro than Caravaggio; but not so rich in his compositions, or so light in his touches, as Paolo Veronese; and in his carnations always less true than Titian, and less delicate than Vandyck. Yet he contrived to give his colours the utmost transparency, and no less harmony, notwithstanding the extraordinary deepness of them; and he had a strength and grandeur of style, peculiarly and entirely his own.

It would require a volume to recite and describe the prodigious number of pictures painted by this truly famous artist; every part of Europe possessing some of the productions of his pencil. Many of them are in the elegant collections of the nobility and gentry of Great Britain and Ireland; and so many prints have been engraved after his designs, that a particular description of any of them seems to be the less necessary, as they are so universally known*.

* What has been said of Michael Angelo's forms, may be applied to the colour of Rubens; they had but one. As the one came to nature and moulded her to his generic form, the other came to nature and tinged her with his favourite tone, that of gay magnificence. From this he never deviated, whatever be his subject, sacred or profane, poetic or historic, homely or elevated, merry or mournful, grave or gay. The study of his works has been recommended, as offering the fullest and clearest method of combining the various modes of harmony that distinguish the ornamental, or, as it is commonly called, the Venetian style; "in which the brightest colours possible are admitted with the two extremes of warm and cold, and these reconciled by being dispersed over the picture, till the whole appears like a bunch of flowers." But if the economy of his tints be that of an immense nosegay, he has not always connected the ingredients with a prismatic eye: the balance of the iris is not arbitrary, the balance of his colour often is.

It was not to be expected that correctness of form should be the principal object of Rubens, though he was master of drawing, and even ambitious in the display of anatomic knowledge: but there is no mode of incorrectness except what directly militated against breadth and fullness, of which his works do not set an example. His male forms, generally the brawny pulp of slaughtermen, his females, hillocks of rosy flesh, in overwhelmed muscles, grotesque attitudes, and distorted joints, are swept along in a gulf of colours; as herbage, trees, and shrubs, are whirled, tossed, and absorbed, by inundation.

Rubens, though learned, was indifferent to the dictates of historic propriety, and subjected national character and costume to picturesque effect. In expression, as in form, he was seldom more than a Fleming; and though he penetrated its features in the works of others, and descanted on their subtle discrimination in those of Leonardo da Vinci, he seldom admitted them into his own, more bent to fascinate the eye than to inform the mind: energy, not refinement, was his sphere; and he carried indifference or callus, with regard to the choice of his subjects, far enough to pick them occasionally from the most abject or loathsome dregs of legendary fable; of which the St. Placidus, with his head in his hand, conversing with his mother or his sweetheart, is not a solitary instance. But whenever a subject comes genially within the vortex of his powers, such as the series of those that once composed the gallery of Luxembourg, it commands our most submissive admiration. In whatever light we consider that astonishing work, whether as a series of sublime conceptions, regulated by an uniform comprehensive plan, or as a system of colours and tones, exalting the subject, and seconded by magic execution; whatever may be its Venetian or Flemish flaws of mythology and christianity, antique and modern costume, promiscuously displayed; it leaves all plans of Venetian allegory far behind, and, in what came from his own hand, rivals all their execution. If it do not equal in simplicity, or emulate in characteristic dignity,

**PEDRO DE RUBIALES.

FLOURISHED ABOUT 1545.

Pedro de Rubiales (not as the Italians mispell it, Ruviale) of Estremadura, was a great artist. He went to Italy, studied under Francesco Salviati, and soon became the partner of his works. He, according to Vasari, whom he likewise assisted, painted, in the church of S. Spirito in Sassi, the Conversion of S. Paul, in a style and with execution not inferior to the Nunziata of Salviati in the same place. If, as Fiorillo asserts, no work of Rubiales exists in Spain, it were matter of curiosity to know how Dr. Juan de Valverde, who probably never quitted Spain, came to be sufficiently acquainted with his anatomical powers, to rank them with those of Michaelangelo*.

GEORGE PHILIP RUGENDAS.

DIED 1742, AGED 76.

He was born at Augsbourg, in 1666, where he became the disciple of Isaac Fisches, a painter of history, with whom he continued five years; and that master, who loved him for his discretion as well as his diligence, took pains to improve him, by procuring for him some original paintings of Bourgnone, and other eminent painters of battles, that he might study and copy them.

By some unaccountable weakness in his right hand he was almost disqualified for following his profession; but by patience and application he acquired so much power with his left, that he ever after used it as readily as the other. However, after some years, a bone, which from his infancy had disabled his right hand, discharged itself without any assistance of art, and he gradually regained the perfect use of it, so as to work with both hands with an equal degree of ease. He had gained a considerable share of knowledge in design and colouring, under the direction of Fisches; but his principal improvement was derived from the instructions of Molinaer or Molinaro, a history-painter at Venice, whose compositions were in high esteem; and he also added to his skill by visiting Rome, and studying the works of those great masters whose style suited the turn of his own genius.

When he had finished his studies in Italy, he returned to his native city Augsbourg, where he found sufficient employment; but as that city happened to be besieged in a short time after, Rugendas had an opportunity (though probably not a very desirable one) of designing attacks, repulses, and engagements, around his own dwelling; and he very frequently ventured abroad to observe the encampments and skirmishes of the armies, from which he composed his subjects with great truth, and remarkable exactness.

From the year 1719 to 1735 he worked in mezzotinto, having an expectation of making a large fortune for his family by his prints; and for several years it succeeded to his wish. But at last he found it necessary to resume the pencil; and although he was diffident of his own ability to paint, after a discontinuance of practice for sixteen years, yet, to his surprise, as well as his satisfaction, he found himself as expert as ever.

This master deserves to be ranked among the good painters of battles; he was correct in his design; he disposed his subjects with judgment, and, by the aerial perspective, threw off his

the plans of Michelangiolo and Raphael, it excels them in the display of that magnificence which few modern eyes can separate from the idea of majesty.

* See the passage quoted from Valverde, in Fiorillo's vol. iv. p. 86.

distances in a very natural manner. His colouring, in some of his performances, is very commendable; he executed his work with great freedom and ease; and although he had a lively and fruitful imagination, he always confined himself to represent only such objects, expressions, actions, or attitudes, as he had observed in nature.

Whenever he talked of his own works, he used to remark, that his first performances pleased by their colouring and the freedom of his pencil, though the design was but indifferent; that his second manner had more of nature, but was less agreeably coloured; but, in his third and best manner, he attended to the expression, disposition, spirited action, and attitudes, and also to set his designs off with a suitable colouring. Those pictures which are painted in his best style, were finished from the year 1709 to 1716.

RACHEL RUISCH.—See POOL.

ALEXANDER RUNCIMAN:

DIED 17—, AGED

Alexander Runciman, a Scottish painter, was probably a native of Edinburgh, where he served an apprenticeship to a coach-painter, and acquired a practice of brush, a facility of penciling, and much mechanic knowledge of colour, before he had attained any correct notions of design. He accompanied or soon followed his younger brother John, who had excited much livelier expectations of his abilities as an artist, to Rome; where John, who was of a delicate and consumptive habit, soon fell a victim to the climate, and his obstinate exertions in art. Alexander continued his studies under the patronage and with the support of Sir James Clark, a Scottish baronet, and gave a specimen of his abilities before his departure, in a picture of considerable size, representing Ulysses surprising Nausicaa at play with her Maids: it exhibited, with the defects and manner of Giulio Romano in style, design, and expression, a tone, a juice, and breadth of colour, resembling Tintoretto. At his return to Scotland, Runciman was employed by his patron to decorate the hall of his place, with a series of subjects from Ossian; in the course of some years, he was made master of a public institution for promoting design, and, not long after, died. Jacob More the landscape-painter, who died at Rome, was his pupil; and John Brown, celebrated for design, his friend. F.

**FRANCESCO RUSTICI.

BORN DIED YOUNG, 1625.

Francesco, the son of Cristofano Rustici, of Siena, called Rustichino, because the last of that family of painters, excelled as an imitator of Caravaggi in scenes of confined and nocturnal light: a Dying Magdalen in the collection of Florence, and a Sebastian under the Care of S. Irene, in the Borghese palace at Rome, are in that style, and perhaps with more refined taste than the imitations of Gherardo dalle Notti. But Rustichino was not absorbed by Caravaggi; during his abode at Rome he had studied the Caracci and Guido; and, without losing his own originality, made a dexterous use of their principles: such is the charming Nunziata at Siena. To have died young, has perhaps contributed to establish the name of Rustici on that equality of excellence, which a longer life might have diminished. F.

JACOB RUYSDAAL.

DIED 1681, AGED 45.

This master was born at Haerlem, in 1636; and though the artist by whom he was instructed is not ascertained, yet it is affirmed, that at the age of twelve some of his productions surprised the best painters to whom they were shewn. It is most certain, that a strict intimacy subsisted between him and Berchem; and it is thought that Ruysdaal was animated with that spirit which we see in all his compositions, by his connexion with that admirable master; for it afforded him an access at all times to the house of Berchem, where he had a constant opportunity to observe his manner of handling, designing, and colouring; and by that means to form a style peculiar to himself, in which he was accounted little inferior to the other.

However, nature was his principal instructor, as well as his guide; for he studied her incessantly. The scenes, trees, skies, waters, and grounds, of which his subjects were composed, were all taken from nature, and sketched upon the spot, just as they allured his eye, or delighted his imagination. Some writers affirm, that both Ruysdaal and Berchem improved their taste in Italy, by that beautiful variety of scenery which is perpetually to be observed in the environs of Rome; but other authors as positively assert, that neither of these masters were ever in Italy. Yet whoever attentively considers many of the compositions of Berchem, cannot but be almost convinced that he must have travelled out of his own country, to collect such ideas of grand and elegant nature, as are furnished in his works; though perhaps by the ideas of Ruysdaal, observable in most of his designs, one could as readily believe that he had never travelled far from his native soil.

No painter could possibly possess a greater share of public esteem or admiration than Ruysdaal; nor has the reputation of that artist been impaired even to this day. The grounds of his landscapes are agreeably broken, his skies are clear, his trees are delicately handled, every leaf is touched distinctly, and with a great deal of spirit, and every part has the look of true nature. He shews that he perfectly understood the principles of the chiaroscuro, and also of perspective; for his distances have always a fine effect, and his masses of light and shadow are distributed with such judgment, and contrasted with such harmony, that the eye and the imagination are equally delighted. His works are distinguished by a natural and pleasing tone of colour; by a free, light, firm, and spirited pencil; and also by a very agreeable choice of situations. His general subjects were views of the banks of rivers; hilly ground, with natural cascades; a country interspersed with cottages and huts; solemn scenes of woods and groves, with roads through them; and water-mills; but he rarely painted any subject without a river, brook, or pool of water, which he expressed with all possible truth and transparency. He likewise particularly excelled in representing torrents and impetuous falls of water, in which subjects the foam on one part, and the pellucid appearance of the water in another, were described with force and grandeur, and afforded a true image of beautiful nature.

As he could not design figures with any degree of elegance, he was frequently assisted in that respect by Ostade, by Adrian Vander Velde, and often by Wouvermans, which adds considerably to the value of his pictures. Most of the collections in England and Ireland are adorned with some of the works of this master; and in the Palazzo Ricardi, as well as in the cabinet of the grand duke of Florence, are preserved some excellent landscapes of his hand.

SOLOMON RUYSDAAL.

DIED 1670, AGED 54.

He was born at Haerlem, in 1616, and was the elder brother of Jacob Ruysdaal. He also was a painter of landscapes, but in every respect appeared far inferior to Jacob; for the best commendation given him by the writers on this subject is, that he was a cold imitator of Schoeft and Van Goyen. And although his pictures have somewhat that is plausible, sufficient to engage the attention of those who are prejudiced in favour of the name of Ruysdaal, yet, to persons of true judgment and taste, they are in no great estimation; and the eye is disgusted with too predominant a tint of yellow, which is diffused through the whole.

He rendered himself, however, considerable, by having discovered the art of imitating variegated marbles with surprising exactness; and he gave to his compositions an appearance so curiously similar to the real marble, that it was scarce possible to discern any difference, either in the weight, the colour, or the lustre of the polish.

MARTIN RYCKAERT.

DIED 1636, AGED 45.

He was born at Antwerp, in 1591, and gave early proofs of a good genius to painting. He was for some time under the care of Tobias Verhaect as his disciple; but having frequent opportunities of seeing the paintings of some very famous Italian masters in the collections at Antwerp, to which he had access, and comparing the style of those masters with that of his own countrymen, it inspired him with a commendable ambition to visit Rome, for his farther instruction and improvement.

He spent several years in Italy, and employed himself in designing the most elegant objects which offered themselves to his observation; in sketching the beautiful scenes, ruins, and edifices, that any where occurred to him. At his return to his native city, he painted his pictures from those designs which he had studied after nature, and gained extraordinary applause, as well for the elegance of his choice, as for the goodness of the execution.

As he was particularly curious in taking the views of fortified towns, that shewed any uncommon appearance of grandeur, in order to introduce them in his own compositions, he very unthinkingly endangered his life, by drawing the view of the castle of Namur, which he intended as an ornament to one of his landscapes: for while his whole attention was engrossed by the sketch of that grand fortress, he was suddenly seized by the soldiers, and hurried to the governor; and would have infallibly been put to death, if the governor had not been, with the utmost difficulty, prevailed on to pardon him, by the strongest attestations of his innocent intention, his probity, and his eminence in his profession.

He was extremely esteemed by Vandyck, and by all persons of distinction in his own country; his works are very rarely to be purchased, and are exceedingly prized by those who possess them.

DAVID RYCKAERT, the Young.

He was born at Antwerp, in 1645, and learned the art of painting from his father, whose name also was David. He principally studied and painted after nature, and his first subjects were landscapes; in which he introduced the huts and cottages of shepherds and farmers, which he expressed with abundance of truth, and disposed his figures and every other object with great judgment. But in some time he undertook to imitate the style of Brouwer, Teniers, and Ostade;

and the value that was set on his first performances in that style, was a sufficient inducement to him to persevere. He continued therefore to paint conversations, but he succeeded best in subjects that were bright, as he had a peculiar art of managing his lights in an unusual manner, which had an extraordinary effect; and for that reason he was fond of representing figures by the light of a candle or flambeau.

At first he painted and designed subjects that were agreeable and entertaining; but in his fiftieth year, he altered his style of design, and grew fond of representing imaginary and whimsical forms, with a fruitful wildness of fancy, such as apparitions, nocturnal assemblies of witches and devils, temptations of St. Anthony, and such-like, in the manner of the Hellish Brueghel; and in some of his designs he represents the devils flying away from the cross. And although such subjects are but disagreeable, yet by the spirit of his touch, his penciling and colouring, and by the liveliness of his imagination, he has given to his figures such variety and humorous expression, that they had many admirers, and were very eagerly purchased by the Archduke Leopold, and several other princes.

It is observed of this master, that his first works were not so well coloured as those of his latter time; his first were rather too grey; but afterwards his pictures had remarkable warmth. The heads of his figures were painted with great art and precision; but he seems to have been too negligent of the hands and other extremities.

PETER RYSBRAECK, or RYSBRECHTS.

He was born at Antwerp, in 1657, and became a disciple of Francesco Millee, under whom he very soon imbibed a fondness for the works of Poussin, which he ever afterwards retained. He studied him incessantly, and at last so successfully imitated that eminent artist, that several of the pictures of Rysbraeck were sold for the paintings of Gaspar. He lived in great esteem at Paris, and was much solicited to continue in that city; but he returned to his native city, and there followed his profession with credit and with advantage.

Sometimes he painted in the manner of Poussin, and sometimes in the style of his master Francesco Millee; but, in all his compositions, he is a constant imitator of those two eminent artists, though at the same time he took care to study and to imitate nature. His manner of painting was expeditious, with a free and firm pencil, and a good tone of colour; his figures and his trees are well designed, and he finished his pictures with a great deal of spirit. However, it must be confessed, that either through a want of genius or invention, or by painting such a number of pictures as he did, his landscapes have not that pleasing variety which might be expected, though in other respects they have considerable merit.

The works of this master ought not to be confounded with those painted by another person of the same name, who lived at Brussels, whose landscapes are very indifferent, and in no degree of esteem.

NICHOLAS RYX.

This master was born at Bruges, in 1637, and in that city learned the art of painting. As soon as he had qualified himself to appear with credit in his profession, he undertook a voyage up the Mediterranean, and travelled through many of the eastern countries, observing exactly the habits of the different nations through which he journeyed, and particularly attended to the manner of travelling peculiar to the caravans. He spent some years in Palestine; and in that country sketched after nature the agreeable and romantic views of memorable places, which he intended for the subjects of his future landscapes; and when he returned to Bruges his compo-

sitions were much coveted, as they represented the prospects of Jerusalem, and the neighbouring country, which were enriched with a number of figures, horses, and camels, touched with spirit, and finished with great freedom of hand and good colouring. His taste of design was much in the manner of Vander Cable, but he was generally more clear.

S.

ANDREA SABBATINI.

DIED ABOUT 1545, AGED 65?

Andrea Sabbatini, known likewise by the name of Andrea da Salerno, is the first artist that deserves notice, of the Neapolitan school. Enamoured of the style of Pietro Perugino, who had painted an Assumption of the Virgin in the dome of Naples, he set out for Perugia to become his pupil; but hearing at an inn on the road some painters extol the works of Raffaello for Giulio II. in the Vatican, he altered his mind, went to Rome, and entered that master's school. His stay there was short, for the death of his father obliged him to return home against his will in 1513; he returned, however, a new man. It is said that he painted with Raffaello at the Pace, and in the Vatican, and that he copied his pictures well: he certainly emulated his manner with success. Compared with his fellow-scholars, if he falls short of Giulio, he soars above Raffaello del Colle and the rest of that sphere. He had correctness and selection of attitude and features, depth of shade, perhaps too much sharpness in the marking of the muscles, a broad style of folding in his draperies, and a colour which even now maintains its freshness. Of his numerous works at Naples mentioned in the catalogue of his pictures, the altar-pieces at S. Maria delle Grazie deserve perhaps preference; for his frescoes there and elsewhere, extolled by the writers as miracles of art, are now, the greater part, destroyed. He painted likewise at Salerno, Gaeta, and other places of the kingdom, for churches and private collections, where his Madonnas often rival those of Raffaello.

F.

LORENZO SABBATINI.

DIED 1577, AGED

Lorenzo Sabbatini, called Lorenzin di Bologna, was one of the most genteel and most delicate painters of his age. He has been often mistaken for a scholar of Raffaello, from the resemblance of his Holy Families in style of design and colour to those of that master, though the colour be always weaker. He likewise painted Madonnas and angels in cabinet-pictures, which seem of Parmigiano; nor are his altar-pieces different: the most celebrated is that of S. Michele at S. Giacomo, engraved by Agostino Caracci, and recommended to his school as a model of graceful elegance. He excelled in fresco; correct in design, copious in invention, equal to every subject, and yet, what surprises, rapid. Such were the talents that procured him employ, not only in many patrician families of his own province, but a call to Rome under the pontificate of Gregorio XIII. where, according to Baglioni, he pleased much, especially in his naked figures, a branch he had not much cultivated at Bologna. The stories of S. Paolo in the Capella Paolina, Faith triumphant over Infidelity in the Sala regia, and various other subjects in the galleries

and loggie of the Vatican, are the works of Sabbatini, always done in competition with the best masters, and always with applause: hence among the great concourse of masters who at that time thronged for precedence in Rome, he was selected to superintend the different departments of the Vatican; in which office he died in the vigour of life, 1577. F.

ANDREA SACCHI.

DIED 1668, AGED 74.

This celebrated painter was born at Rome, in * 1594, and was a disciple of Francesco Albano; with whom he spent several years in such close application, that at last he was accounted superior to his master in his taste of design, and in the correctness of his drawing. He devoted a great part of his time to the study of the antiques; he designed after them industriously, and also added to his improvement, by making himself thoroughly acquainted with the works of Raphael, and the most illustrious artists who preceded him. By that method of conducting his studies, and by having an accurate judgment and taste to discern the excellences of the great masters, he formed his own peculiar manner, which had no resemblance to any of them; and that manner he never altered.

He distinguished himself in a very eminent degree by his paintings in fresco; and was accounted to have no superior in that manner of working. A strong emulation, however, subsisted between him and Pietro da Cortona, as they were cotemporary artists; as both of them were men of genius, and extraordinary abilities; and as both were equally ambitious of immortalizing themselves by their works. And it is highly probable, that by such a contest for fame and honour, each of them arrived at a higher degree of perfection in that kind of painting, than either of them might have done without such a competition.

The ideas of Sacchi were grand and elevated; and he gave to his figures a beautiful, and fine expression. The choice of his draperies is judicious, the disposition of them is delicate, and they shew such an union of elegance and simplicity, as is rarely to be met with in other painters. His works are finished with uncommon care and exactness, and they have such intrinsic merit in respect of taste, composition, correctness, elevation of thought, colouring, and expression, as will secure the admiration and applause of the judicious, and always render them truly valuable.

Some of the works of this master are in the principal churches at Rome; and particularly in the church of St. Peter is a picture of St. Augustin; likewise in the church of St. Joseph, an altar-piece representing the Angel appearing to Joseph. But in the Palazzo Barberini are several compositions of Sacchi, which are exceedingly capital, especially an allegorical picture representing Divine Wisdom; and it cannot be too highly praised, for the invention, the grandeur of design, the delicacy of the expression, or the sweetness of the colouring. He was a perfect master of perspective, and executed some very grand compositions, with a multitude of figures and elegant architecture, in true and beautiful perspective, at Rome, which procured him as much honour as any of his other performances. The subject of one of those paintings, was a description of the military sports of the Roman youth on horseback, which was exhibited with extraordinary magnificence by order of the pope.

* The authors of the *Abrégé de la Vie des Peintres* fix the birth of Andrea Sacchi in 1599, and his death in 1661, at the age of 62; but most authors agree that he was born in 1594, and that he died in 1668, at the age of 74.

CORNELIUS SACHTLEVEN, or ZAFITLEVEN.

He was born at Rotterdam, where he learned the art of painting; but improved himself by studying after nature, and carefully sketching every object which he intended to insert in his future compositions. It is generally thought that he was the elder brother of Herman Sachtleven; but appeared far inferior to him, as well in the choice of his subjects, as in the tone of his colouring; most of the pictures of Cornelius being remarkably too yellow.

He painted the insides of farm-houses, as also the employments and recreations of villagers, sometimes in imitation of the style of Teniers, and sometimes in the manner of Brouwer. Those rustic sports in which he endeavoured to resemble the former, are well designed, and executed with a free pencil; and when he imitated the latter, he gave his pictures a great deal of force. His corps-de-garde are particularly commended, as being well grouped; and his conversations have a strong character of truth and nature, with a tolerable degree of humour and expression.

On the fore-grounds of his pictures, which represented soldiers in their guard-room, he usually placed helmets, drums, armour, embroidered belts, and implements of war; which he copied exactly from nature, and shewed considerable judgment, by disposing them in such a manner as to produce an agreeable effect.

HERMAN SACHTLEVEN, or ZAFITLEVEN.

DIED 1685, AGED 76.

He was born at Rotterdam, in 1609, and instructed in the art by John Van Goyen, a very celebrated painter of landscape; yet he did not confine himself to the manner of that master, but also studied the style, taste, and touch, of other eminent artists. He determined, however, principally to attend to nature, as being the best and most unerring director; and for his improvement made abundance of sketches, drawings, and designs, which by the curious are accounted not the least valuable of his works. But the views of nature in the Low Countries, where he was born, were by no means suitable to the taste of Sachtleven, as they could not furnish him with a competent variety; there being no mountains or rocks in that tract to diversify the scene. He therefore went to study nature on the borders of the Rhine; where, by the windings of that river, by the antique edifices, the woods, the water-falls, and grounds differently broken, the views were more picturesque, and more capable of affording him agreeable materials for his landscapes. It is also affirmed by some writers, that he likewise visited Italy, where he improved himself considerably; and certainly, all that industry exerted to render himself eminent in his profession, received its just reward, in the universal approbation given to his works.

He took pains to finish his pictures with extraordinary neatness, and by a light free touch, as well as by a skilful management of the aerial perspective, he gave to his distant hills, grounds, and trees, a very happy and pleasing effect. His skies and distances are generally clear, and all his objects recede with perspective truth; and although many of the scenes which he copied from nature were not very striking from that point of view where he stood to design them, yet he had the skill so greatly to improve, vary, and enrich them, by figures and buildings, that he made them agreeable subjects in his paintings, still preserving the appearance of the real place which he designed.

The pictures of Sachtleven painted in his best manner are not very common, and are highly esteemed; and they may be known without much difficulty, by a neatness of touch in the figures and buildings; by an endeavour to express the vapour, between the eye and the objects that are remote, like Berchem and Wouwermans; and by a pleasing bluish tint in his distances.

VENTURA SALIMBENI, called BEVILAQUA.

DIED 1613, AGED 56.

He was born at Siena, in 1557, and learned the art of painting from his father Archangelo Salimbeni, a painter of principal note in that city. When he had made a competent progress in the knowledge of design and colouring, he travelled through several parts of Italy, particularly through Lombardy, and improved himself exceedingly, by his observations on the celebrated performances of the great masters, which occurred to him in his travels. But when he arrived at Rome, where he had sufficient opportunities to study the antiques, he there applied himself with so much diligence, that he perfected himself in design, and acquired a good style and manner of painting, which very much resembled that of his brother Francesco Vanni, though it did not equal it.

He had a good invention, and great harmony in his colouring, as well as elegance in his figures. While he continued at Genoa, he associated with Agostino Tassi, an excellent painter, who had been a disciple of Paul Bril; and in the grand compositions of Salimbeni, the backgrounds were painted by Tassi. This master is more generally known through Italy by the name of Bevilaqua, than by that of Salimbeni; the cardinal Bonifacio Bevilaqua, who was his patron and his friend, having, from particular esteem, given him that name.

The principal works of this master are in the churches and convents in his native city Siena, at Florence, Genoa, and Umbria, in all which cities his paintings were highly commended; and at Wilton, in the collection of the earl of Pembroke, there is a picture representing the Descent of the Holy Ghost, by this master.

VAN SALM.

Neither Houbraken, nor Weyerman, mention any particulars relative to the time when this artist was born, or died; but his style of painting makes it very probable, that he was a disciple of Cornelius Bonaventure Meester, commonly and corruptly called Bo Meesters.

He had a remarkable manner of painting in black and white, in imitation of drawings with a pen; nor is it easy to conceive how he managed his pencil, so as to give every line the form and exact resemblance of the stroke of the graver. His only subjects were sea-pieces and sea-ports, with a distant view of the cities and towns; and those subjects he usually handled with a great deal of neatness. His ships are correctly designed, but they want the elegance and grace of Vandervelde and Backhuysen; nor have they the freedom and delicacy of those executed by Bonaventure Meester. In his representation of storms, the agitation of the waters is tolerably well expressed, though the waves often appear hard; and in his calms the vessels are agreeably disposed. Some of his pictures, indeed, are finished with so much truth and spirit, that at first sight they have all the appearance of excellent drawings, nor do they lose any of their merit by a more minute examination. But the pictures of Van Salm are not equally good, some of them being far superior to others; and even his best are not in these kingdoms held in any great esteem by the connoisseurs.

**CRISTÓBAL GARCIA SALMERON.

BORN 1603, † 1666.

C. G. Salmeron, of Cuenca, issued from the school of Pedro Orrente, and by some of his works acquired a name sufficiently distinguished, to be selected by Philip IV. when at Cuenca;

to paint a Bull-fight held there to commemorate the birth-day of Charles II. In that composition he introduced himself. Another work of his, much praised, is the Nativity of the Saviour, in the church of S. Francis at Cuenca. F.

GIOVANNI BATTISTA SALVI, called SASSOFERRATO.

DIED 1590, AGED 86.

This master was born in 1504, at an ancient castle on the borders of the territory of Urbino, called Sassoferrato, from which he was afterwards named. Under what master or in what city he learned the first principles of his art is not ascertained: but he went to Rome to study the works of Raphael, which were then the admiration of the whole world; and his knowledge was exceedingly promoted by the precepts of Francesco Penni, Raphael's favourite disciple.

By the direction of that able artist, Salvi applied himself to copy the works of the most eminent in the profession; and he at last obtained such skill, and such power of execution in that manner of painting, imitating the style and touch of every different master so admirably, that his pictures were generally taken to be real originals of those artists of whom they were only copies, or at the best only imitations.

GIUSEPPE SALVIATI.—See PORTA.

FRANCESCO SALVIATI.

DIED 1563, AGED 53.

He was born at Florence, in 1510; his parental name was Rossi; but being taken into the service of Cardinal Salviati, and honoured with his favour and protection, he was ever after distinguished by the name of his patron. He owed a great part of his early instruction to that intimate friendship which he had contracted with Giorgio Vasari in their youth; for Vasari was the disciple of Andrea del Sarto, and communicated all the rules, directions, and designs, which he received from his master, to his friend Salviati, and explained every precept in the most clear and intelligible manner. However, neither of those young artists found their improvement under Andrea answerable to their sanguine expectations, and therefore they placed themselves with Baccio Bandinelli; under whom they made a greater proficiency in one month, as Sandrart asserts, than in two years spent under the other.

Salviati soon rose into high reputation, and was not only engaged by his patron the cardinal, but was employed also at the pope's palace, in conjunction with his friend Vasari. He painted with as much success in fresco and distemper as in oil, and acquired extraordinary honour by the cartons he designed for tapestry, representing the memorable actions of Alexander the Great. Nor did the pencil of Salviati appear to less advantage in portrait than in history; many of the prime nobility of Rome and other cities of Italy were painted by him; and he gained extraordinary applause by a portrait of Aretine the famous satirist, which was sent as a present to Francis I. king of France.

The invention of this master was rich and copious; but he seemed to want elevation of genius, and to have rather too great a luxuriancy of fancy, though that fancy was not of the grand and majestic turn. His carnations were delicate, particularly in his naked figures, and he designed such figures with grace and correctness. In others which were clothed, his draperies were full, broad, and genteel; elegantly marking the turn of every limb, so as to render it perceptible, though thinly covered. His usual style of colouring was lively, and he gave his figures easy

and becoming attitudes; yet he had not a talent for grand compositions, being often but mean in his design.

The merit of Salviati procured him many friends, but he frequently lost them by his peevish and capricious temper; and Sandrart observes, that many who were desirous of having some of his works, were restrained from employing him, because he always appeared dissatisfied, even when he was largely overpaid for his performances.

He might have had sufficient success in France; but his disagreeable conduct in many respects, and his severe censures of other artists, gave such a general offence, that he quitted that kingdom in as much contempt, as he had entered it with honour and public respect. So unlooked-for a disappointment caused him to return to Rome, where he fell into new contentions with Daniel da Volterra, with Pietro Ligorio the pope's architect, and with most of the artists of that time, and died there of a broken heart.

A number of poetical subjects were painted by Salviati, in oil, for Ludovico Farnese, and he also finished several altar-pieces for the churches of Rome and Florence. A most capital picture of his painting is still preserved in the church of the Celestins at Paris, being the ornament of their grand altar. The naked figures in that composition have an ease and grace which might appear worthy of any artist; the draperies of those figures that are clothed flow with an easy negligence, neither too cumbersome nor too glaring; and in most of his pictures a great deal of the manner of Baccio Bandinelli is observable, but in this there appears much more of the style of Andrea del Sarto. It is remarked that some of his pictures painted only in two colours are accounted his best.

ORAZIO SAMACCHINI

DIED 1577, AGED 45.

Orazio Samacchini, called Fumaccini by Vasari, and Somachino by Lomazzo, the intimate friend of Sabbatini, his fellow in age, and almost companion in death, began his course of study from the imitation of Pellegrino Tibaldi and the Lombards: but at Rome, where he was employed in the pictures of the Sala Regia under Pio IV., he painted with success in the Roman style, and is praised for it by Vasari, Lomazzo, and Borghini. This new style, however, though relished by others, obtained so little of his own approbation, that he returned to Bologna, repenting ever to have quitted Upper Italy in search of a new manner, instead of carrying his former one to greater perfection at home. What the success might have been cannot be decided; so much is certain, that the foreign materials which he had compiled did not overpower his own, and that he remained original: this is seen in the exquisite composition of the Purification of S. Jacopo, of which the principal figures enchant us with airs of piety as tender as majestic—where the children at the altar, and the expression of curiosity in the maiden holding the doves, ravish with equal simplicity and grace; a picture without a flaw, did it appear less laboured. It was, however, engraved by Agostino Caracci, as one of the master-pieces of his school, and imitated by Guido in his altar-piece of the Presentation, for the Duomo at Modena, now in the Louvre.

Polished to excess in soft or sentimental subjects, Sammachini had vigour of conception and touch for calls of grandeur; without recurring to the chapel in the Duomo of Parma, where Correggio was before his eye, the cupola of St. Abbondio, in Cremona, suffices to prove his nerve. The grand and the terrible reign in the figures of the Prophets, in gestures and attitudes as difficult from the narrowness of the place as happily imagined. Such is the knowledge in their foreshortening, and the truth with which they meet the eye below, that obstacles seem to have

been accumulated to shew the triumph of art : the whole bears the stamp of a vast, a resolute, an ardent spirit, without a trace of the *pentimenti*, and the repeated touches with which he tormented his pictures in oil.

Giambatista Tinti, of Parma, was his pupil at Bologna, and like him took Pellegrino Tibaldi for his model, but proved himself rather a plagiarist than an imitator. F.

JOACHIM SANDRART.

DIED 1683, AGED 77.

He was born at Frankfort on the Maine, in 1606, and had for his first masters Theodore de Bry and Matthew Merian, who were engravers ; but afterwards he became the disciple of Gerard Honthorst. His improvement under that master distinguished him above all the disciples in that school, and engaged the esteem of his instructor so effectually, that he took him to London as an assistant in those works which were to be executed by order of the king of England ; and he gained so much credit by his performances, that when Honthorst returned to his own country, Sandrart was retained in the service of the king.

When he left England, he visited Venice, Bologna, Naples, and Rome, at each of which cities he studied and designed every thing that seemed curious or worthy of his observation, and added considerably to his knowledge by his intimacy with Bamboccio, Jan Lis, Albano, and Guido, who not only shewed him their works, but freely communicated to him every observation relative to the art which might be any way advantageous to him in his profession.

A picture of St. Jerom, and a Magdalen, which he painted at Rome, procured him the favour of Cardinal Barberini, and obtained for him the honour of painting the portrait of Pope Urban VIII. ; and the king of Spain having sent an order to Rome for twelve pictures of the same dimension, to be executed by twelve of the most eminent masters in Italy, Sandrart was appointed one of the number. The design of Sandrart's picture was Seneca in the Bath (his veins opened by order of Nero), with a philosophical firmness of mind discoursing with his wife Paulina, and his friends Demetrius and Philo ; in which the expression was natural, the figures were correctly designed, and the colouring was extremely good.

Sandrart travelled through most parts of Europe, and found favour and employment wherever he went, so that he was greatly enriched when he returned to his own country ; and the sketches he drew of buildings, antiquities, statues, or beautiful views after nature, together with his pictures and curiosities, produced, at different sales, twenty-two thousand seven hundred and twenty-one florins. A great number of his works are in Italy, Germany, and in the Low Countries, where they were much esteemed ; but his most capital performance is the representation of the Last Judgment, in which there are a multitude of figures, well designed, and well coloured. He published several volumes, and one in particular, which contains (what he calls) the lives of the most famous painters. It is a translation, by way of abridgment, from Vasari, Van Mander, and Ridolfi ; but the greatest part of those artists of whom he treats, are mentioned in too slight and superficial a manner, affording the reader much less instruction and satisfaction, than might reasonably be expected from the reputation and extensive knowledge of the author.

SANESSE.—See MEMMI.

JOHN BAPTIST SANTERRE.

DIED 1717, AGED 66.

This painter was born in France, near Ponthoise, in 1651, and was a disciple of Bon Boul-

longne, under whom he made a considerable proficiency; but his greatest improvement was derived from his observing nature, of which he became a decent imitator.

RAFFAELLO SANZIO*, DA URBINO.

DIED 1520, AGED 37.

The superior merit of this sublime genius is too well known to require an encomium, or a description of those amazing powers which he, and he alone, possessed; for he excelled in every part of his profession to so elevated a degree, as to secure the applause of the age in which he flourished, and the admiration of all succeeding ages.

He was born at Urbino, in 1483, the son of Giovanni Santio, a painter of no extraordinary eminence; who, observing the early inclination of his son to the art of painting, instructed him in the rudiments of it, while he was extremely young; and Raffaello shewed such a wonderful capacity and genius, that in a few years he was enabled to assist his father in some of those works in which he was employed at Urbino. But Giovanni, desirous to give his son the best opportunity of improving his talents, placed him as a disciple with Pietro Perugino, who was then in his highest reputation.

The genius of Raffaello soon displayed itself under that artist, and in a short time he imitated the style of his master in so exact a manner, that the work of the one could hardly be distinguished from that of the other; and as a proof of this, a picture of the Crucifixion is cited, which, by all the ablest judges and artists, would have been accounted the performance of Perugino, if it had not been inscribed with the name of Raffaello.

However, he soon perceived, that by adhering to the manner of his master, he should never attain that perfection to which he aspired; and therefore he devoted himself to the study of the antiques, and made himself thoroughly acquainted with all their beauties, in order to transfuse them through his own compositions. The more he studied them, the more he was enamoured of their excellences; and not content with the perusal of those wonderful sculptures of the ancient artists to which he had access, he employed at his own expence several good painters to design every object that was curious at Puteoli, Bajæ, and the different cities of Greece, either in statuary or architecture; of which he made a charming and judicious use in his subsequent compositions.

As the works of Lionardo da Vinci and Michael Angelo Buonaroti, at Florence, were at that time universally admired, he went thither; and having observed the style of each of those famous

* The father of Raffael marks himself *Jo. Sanctis* with his own hand on a picture of the Annunciation at Sinigaglia, and according to the style of that age, his family-name would appear to have been *Santi*. Bottari, the editor of *Vasari*, produced a portrait of *Antonio Sanzio*, from the palace *Albani*, in whose hands is a paper superscribed, *Genealogia Raphaelis Sanctii Urbinatis*. *Julius Sanctis* is there named as the head-branch *qui Familix quæ adhuc Urbini illustris extat, ab agris dividendis cognomen imposuit*; and he was the ancestor of *Antonio*. From him through *Sebastiano* and *Gio. Batista* descends *Giovanni*, *ex quo ortus est Raphael qui pinxit A. 1519*. In that paper we read likewise that *Sebastiano* had a brother, *Galeazzo*, *egregium pictorem*, and father of three painters, *Antonio*, *Vincenzio*, and *Giulio*, who is there called *Maximus pictor*. Of these four painters, no traces remain at Urbino. An ecclesiastic and a captain of infantry are also mentioned as members of the same family. An anonymous author, quoted by *Comolli*, in his *Life of Raffael*, confirms this shewy pedigree. The portrait of *Antonio* is not without merit, but has not that excellence which might be expected in a portrait painted by Raffael one year before his death, as the same paper pretends. If this picture be not genuine, the pedigree may be a forgery; and we shall probably be nearer the truth, if we look for the etymology of *Sanzio*, in the word *Sanctis*, than in *sancire*, to divide or assign land.—See *Lanzi*, vol. i. p. 378.

painters with the utmost accuracy, he saw sufficient merit in both to improve his own taste of design, and altered that manner which he had acquired in the school of Perugino. He also considerably advanced his knowledge of colouring, by observing the manner of Masaccio at Florence; and gained an additional skill in perspective, as well as in the management and union of colours, by his intimacy with Bartolomeo Baccio.

Every accomplishment and qualification necessary to form an illustrious painter were combined in Raffaello; a sublimity of thought, a fruitful and rich invention, remarkable correctness in drawing and design, and a wonderful disposition and expression. His attitudes are noble, natural, and graceful, and contrasted without the smallest appearance of affectation or constraint; and to the elegance and grandeur of the antique he added the simplicity of nature; for, though he admired the antique statues as highly as he ought, yet he studied nature with equal assiduity; from which combined attention to both resulted that amazing variety and elegance in the forms, actions, and attitudes of his figures, and those delicate and graceful airs of the heads, which distinguish his compositions from all others; and in which he surpassed the greatest masters, who have flourished since the revival of the art of painting.

It has been objected to Raffaello, that, by too nice a regard to the purity and correctness of his outline, his outline often became hard: but whatever small imperfections may be imputed to that inimitable artist, he is allowed to have diffused more grace through all his works, more truth, nature, and sublimity, than any painter who has yet appeared. Correggio alone could enter even into a competition with him for grace; but he was unequal to Raffaello in every other branch of his art.

At different periods of his life, Raffaello had very different manners. His first was derived from the school of Perugino, which he retained for a long time; and it is the opinion of some writers, that he never entirely abandoned it. But as soon as he had contemplated the cartons of Buonaroti and Lionardo da Vinci, he in a great measure divested himself of the dryness of his first master, and, blending the boldness of Michael Angelo with his own graceful ideas, he formed a style of design more perfect than his model; and at last struck out a manner peculiar to himself, and superior to all others, full of grace, dignity, ease, and elegance, which he retained as long as he lived. Every new composition added to his fame, and his latest work of the Transfiguration is accounted his best.

He excelled in portrait as well as in history, and by his pencil immortalized Pope Julius II. and Leo X. with many of the cardinals of his time; representing them with such life and nature, such dignity of character, and such expression, as surpasses the power of description. He finished his pictures, especially his easel-pictures, exquisitely; and took all possible care to give them the utmost perfection; and yet it is said, he was expeditious in his method of working. From the time he shook off the dry taste of Perugino his draperies were cast in a most noble style, disposed with an excellent mixture of simplicity and grandeur, and always so placed, that the finer parts of the naked, particularly about the joints, were discernible in every figure.

It is remarkable, that the most capital fresco paintings of Raffaello, in the Vatican, do not strike one immediately with that surprise which undoubtedly is expected from the fame of that illustrious master; and a story is related, that a person of acknowledged taste and judgment, who also was an idolizer of Raffaello, visiting the Vatican with an eager desire to study his works, passed by those very compositions with indifference which were the objects of his enquiry and curiosity, till he was recalled by his conductor, who told him that he had overlooked what he sought for.

That effect is supposed by de Piles to be occasioned by the want of strength of colouring.

proper for each object, that colouring not being sufficiently supported by a powerful chiaroscuro. But another fine writer * accounts for it in a different manner. He observes, that the works of Raffaello strike little at first sight, because he imitates nature so well, that the spectator is no more surprised than when he sees the object itself, which would excite no degree of surprise at all; but that an uncommon expression, strong colouring, or odd and singular attitudes of an inferior artist, strike us at first sight, because we have not been accustomed to see them elsewhere. And to illustrate this point, he compares Raffaello to Virgil, sublime, easy, natural, and majestic; and the Venetian painters, with their constrained attitudes, he compares to Lucan. Virgil, more natural, strikes us at first less, to strike us afterwards more sensibly; Lucan strikes immediately, but strikes us abundantly less after. And certainly there cannot be a stronger test of the excellence of any performance, either in poetry or painting, than to find the surprise we at first feel to be not very powerful; and yet to find, by more frequently conversing with it, that it not only supports itself, but increases continually in our esteem, and at last leads us to admiration.

The prodigious number of works in which Raffaello was engaged loaded him with riches and honour, and constrained him to procure young artists to assist him in the execution of his designs; and by that means many eminent painters were formed under his direction. But he was so particularly careful, that he corrected with his own hand whatever he found imperfectly executed by his disciples, and gave those finishing-touches to the whole which have rendered those works the admiration of the world.

Though, in several of his paintings, the colouring may not seem to equal the perfection of the other parts; yet most of his portraits, and many of his easel-pictures, for their high finishing, and exquisite colouring, are not surpassed by the pencil of the greatest painter, not even by Titian. And of this, the portraits of Julius, Leo, and Alexander Farnese, who was afterwards Paul III., as also the St. Michael, and the Holy Family, which are in the royal collection in France, and the St. John in the Desert, are incontestable evidences.

To enumerate the various and extensive works of this astonishing genius, would require a volume; and to describe them justly, in proportion to their merit, would demand an understanding as enlarged as his own. But as they are now universally known to all the lovers of the art, by the multitude of prints published after his designs; and as the works of Raffaello have been examined by the curious of all nations, who have travelled through the different parts of Europe; a particular description, or recital, seems to be the less necessary; though I cannot omit the mentioning of a few.

In the royal collection of his majesty King George III. are those celebrated cartons†, which

* Montesquieu.

† Abbé du Bos, in his Treatise on Poetry and Painting, explaining the beauties of the cartons of Raffaello, is guilty of such a mistake as cannot but appear unpardonable, in a writer of so much taste and genius as he is generally esteemed. The Abbé had sufficient opportunity to commend Raffaello for his real excellences, without applauding him for a defect, and such a defect as the judgment and knowledge of Raffaello would not permit him to be guilty of.

Du Bos, in describing the carton of the Miraculous Draught of Fishes, points out with propriety the expression of St. Peter, St. John, and other disciples; and proceeds at last to illustrate a singular character, which he seems particularly to admire; for the strength and justness of the expression; that figure (according to his opinion) being represented with a confused countenance, a melancholy complexion, and seeming to be devoured by black jealousy, in which person (he says) it is easy to distinguish Judas.

Now, if that very ingenious writer, Mr. du Bos, had but maturely considered the precise time that Raffaello chose for his subject, which the evangelist tells us was the third time of his appearing to the disciples after his

have been for so many years the glory of England, and the envy of all other polite nations. And his Majesty, who is so eminently distinguished as an encourager of the finer arts, must merit the applause of posterity, as well as of the present age, for expressing such a judicious attention to those precious treasures, as to order them to be removed from Hampton Court, where they were evidently in danger of perishing, to place them under his own royal care and inspection; his Majesty having, at the same time, manifested a more refined taste for those inestimable performances, than hath been shewn by any of his predecessors who possessed them.

In France are the pictures of St. Margaret and St. George; the latter of which (according to Sandrart) was formerly in the possession of King Charles I.; as also the remarkable and lovely pictures of St. John in the Desert, and that Holy Family mentioned by Sandrart, in which an Angel is represented shedding flowers round the Virgin. In the treasury of Loretto is one of Raffaello's pictures, amazingly fine, representing the Virgin with Christ on her lap; which cannot be looked on, without feeling a veneration and awe, as well as admiration; the grandeur of the object excluding all idea of the painter, for it appears more a reality than a picture. There appears in the face of the Virgin, somewhat that looks more than mortal; and the infant, though in the innocent posture of throwing up the legs and arms, though all the air of infancy is in the face, has yet something that is divine in every part. The look is sweeter than that of a human face, and yet, with all the grace that is diffused through it, there is an air that is awful. The disposition in this picture has an inimitable dignity and ease; the drapery of the Virgin has a noble simplicity, and the attitude of the head hath such an inconceivable grace and softness, as not only charms, but astonishes every beholder.

The original design for the famous picture of the School of Athens is preserved in the Ambrosian library at Milan*.

resurrection, and consequently some weeks after the death of Judas, who hanged himself when Christ was condemned; or, had he even counted the number of figures in the composition, which is only eleven and the Lord; he could never have erred so unaccountably, as to imagine that Raffaello deserved commendation for being so absurd as to introduce so infamous a wretch, at such a point of time, when Christ was directing his disciples to take care of his flock; or for grouping such a person among the apostles, who, as he was dead before, could not associate with them; and who, if he had been alive, they would have avoided with detestation and abhorrence. Certainly the abbé, with ever so little reflexion, must have perceived, that the discernment and judgment of Raffaello would not have permitted him to be guilty of so gross an anachronism.

Perhaps the best apology, and probably the truest, that can be made for this mistake of Du Bos, is, that he was much more conversant and better acquainted with the works of Raffaello, than with the works of the Evangelists †.

* The general opinion has placed Raffaello at the head of his art, not because he possessed a decided superiority over every other painter in every branch, but because no other artist ever arrived at uniting with his own peculiar excellence all other parts of the art in an equal degree with Raffaello. The drama, or in other words the representation of character in conflict with passions, was his sphere; to represent this, his *invention* in the choice of the moment, his *composition* in the arrangements of the actors, and his *expression* in the delineation of their emotions, were and are, and perhaps will be, unrivalled. And to this he added a style of design dictated by the subject itself, a colour suited to the subject, all the grace which propriety permitted or sentiment suggested, and as much chiaroscuro as was compatible with his supreme desire of perspicuity and evidence. It is, therefore, only when he forsook the drama, to make excursions into the pure epic or sublime, that his forms became inadequate, and were inferior to those of M. Angiolo; it is only in subjects where colour from a vehicle becomes the ruling principle, that he is excelled by Titian; he yields to Corregio only in that grace and that chiaroscuro

† If Du Bos confounds the number of the apostles, Mr. Pilkington confounds the number of the cartoons; he talks of that which represents the Miraculous Draught, and the subsequent one of the Donation of the Keys, as if they were the same. It was in this that the abbé unkenelled Judas.

* CARLO SARACINI, called CARLO VENEZIANO.

DIED 1585, AGED

Carlo Saracino, sometimes called Veneziano from his native country, smitten with the desire of imitating Caravaggio, began with the easiest part, the extravagance of his costume, and the

which is less the minister of propriety and sentiment, than its charming abuse or voluptuous excess; and sacrifices to the eye what was claimed in vain by the mind.

Michelangiolo appears to have had no infancy; if he had, we are not acquainted with it: his earliest works equal in principle and elements of style the vigorous offsprings of his virility: Raffaello we see in his cradle, we hear him stammer; but propriety rocked the cradle, and character formed his lips. Even in the trammels of Pietro Perugino, dry and servile in his style of design, formal and gothic in his composition, he traced what was essential, and separated it from what was accidental, in figure and subject. The works of Lionardo, and the cartoon of Pisa, invigorated his eye, but it was the antique that completed the system which he had begun to establish on nature. From the antique he learned discrimination and propriety of form. He found that in the construction of the body, the articulation of the bones was the true cause of ease and grace in the action of the limbs, and that the knowledge of this was the true cause of the superiority of the ancients. He discovered that certain features were fittest for certain expressions and peculiar to certain characters; that such a head, such hands, and such feet, are the stamen or the growth of such a body; and on physiognomy established uniformity of parts. When he designed, his attention was immediately directed to the primary intention and motive of his figure, next to its general measure, then to the bones and their articulation, from them to the principal muscles or the muscles eminently wanted, to their attendant nerves, and at last, to the more or less essential minutiae; but the characteristic part of the subject is infallibly the characteristic part of his design, whether it be a rapid sketch, or a more finished drawing. The strokes of his pen or pencil themselves are characteristic: they follow the direction and texture of the part; flesh in their rounding, tendons in straight, bones in angular lines.

Such was the felicity and propriety of Raffaello when employed in the dramatic evolutions of character! both suffered when he attempted to abstract the forms of sublimity and beauty; the painter of humanity not often wielded with success superhuman weapons. His gods never rose above prophetic or patriarchal forms; if the finger of Michelangiolo impressed the divine countenance oftener with sternness than awe, the gods of Raffaello are sometimes too affable and mild, like him who speaks to Jacob in a ceiling of the Vatican; or too violent, like him who separates light from darkness in the Loggia of the same place. But though, to speak with Mengs, he was chiefly made to walk with dignity on earth, he soared above it in the conception of Christ on Tabor, and still more in the frown of the angelic countenance that withers the strength of Heliодorus.

Of ideal female beauty, though he himself in his letter to Count Castiglione tells us, that from its scarcity in life, he made attempts to reach it by an idea formed in his own mind, he certainly wanted that standard which guided him in character; his goddesses and mythologic females are no more than aggravations of the generic forms of Michelangiolo. Roundness, mildness, sanctimony, and insipidity, compose in general the features and airs of his Madonnas, transcripts of the nursery or some favourite face. The *Madonna del Impanato*, the *Madonna della Sedia*, the *Madonna bella*, share more or less of this insipidity, which arises chiefly from the high, rounded, smooth forehead, the shaven vacuity between the arched semicircular eyebrows, their elevation above the eyes, and the ungraceful division and scanty growth of hair. This indeed might be the result of his desire not to stain the virgin character of sanctity with the most distant hint of coquetry or meretricious charms; for in his Magdalens he throws the hair with luxuriant profusion, and surrounds the breast and shoulders with undulating waves and plaids of gold. The character of Mary Magdalen met his, it was the character of a passion. It is evident from every picture or design, at every period of his art, in which she had a part, that he supposed her enamoured. When she follows the body of the Saviour to the tomb, or throws herself dishevelled over his feet, or addresses him when he bears his cross, the cast of her features, her mode, her action, are the character of love in agony. When the drama-inspired Raffaello, his women became definitions of grace and pathos at once. Such is the exquisite line and turn of the averted half-kneeling female with two children, among the spectators of the punishment inflicted on Heliодorus; her attitude, the turn of her neck, supplies all face, and intimates more than he ever expressed by features.

acquisition of a large dog, to which he gave the same name that had distinguished the dog of Caravaggio. He worked much at Rome in oil and fresco, with the same implicit adherence to the model in his forms, but with a colour rather more lightsome and even. The richness and Levantine cut of his draperies betray the Venetian. He was particularly fond of introducing into his compositions fat bellies, eunuchs, and shaved heads. His best frescos are in a saloon of the Quirinal, and the pictures which he painted for the church *del' Anima* are considered as his best performances in oil. He is not supposed to have outlived his fortieth year.

F.

SARAZENA.—See FIASELLA.

ANDREA DEL SARTO.—See ANDREA VANUCCHI.

SASSO-FERRATO.—See SALVI.

ROLAND SAVERY.

DIED 1639, AGED 63.

He was born at Courtray, in 1576, the son of Jaques Savery, an indifferent painter of animals, from whom he received his instruction in the art; though he profited afterwards a great deal more, by the directions of his elder brother, who was a much better artist.

Some writers allege, that he was a disciple of Paul Bril, and there is certainly somewhat in his manner that might seem sufficient to justify such a supposition; but others are of opinion, that he only studied the works of Bril, and endeavoured to imitate his manner of handling and colouring. He painted landscapes, which he frequently adorned with historical figures, and animals of different kinds; and also painted insects and reptiles, which were touched with a great deal of spirit.

The emperor Rodolph having seen some of the works of this master, admired them so highly, that he engaged him in his service, settled on him a considerable pension, and enabled him to travel to Tirol, to improve his taste, and furnish his imagination with more elegant objects, by surveying beautiful nature in all its wildness, among the vales, hills, mountains, and precipices, of that tract of country.

He spent two years in close application to his studies, and designed after nature those situations which appeared to him most agreeable, romantic, and suitable to his fancy; he made sketches of those rocks, rivers, cascades, torrents, and stupendous falls of water, which occurred to his observation; and filled a large volume with those designs, which proved of the utmost benefit to him in his future compositions; not only for those which he painted for the emperor, in his gallery at Prague, but also for the easel-pictures which he finished at his return to Utrecht.

He had a delicate pencil, and touched his objects with a great deal of spirit and freedom; the scenes which he describes are grand and solemn; he shews a pleasing opposition in his lights and shadows; his subjects are full of an agreeable variety, and his pictures are generally executed in a masterly manner; though some of the pictures of Savery are much superior to others. His drawing is not always correct, nor is the tone of his colouring always pleasing; for sometimes the blue tint predominates too much, and the green frequently appears too vivid. But, upon the whole, he was an excellent master, and his works are very highly esteemed; particularly his small easel-pictures, which are accounted but little inferior to Paul Bril and Brueghel, in the neatness of the finishing.

His most capital performance, in the gallery of the emperor at Prague, (according to Sand

part), is a charming landscape, in which St. Jerom is represented mortifying himself in the desert; and one of his best pictures in the Low Countries, (according to Houbraken), is a landscape, in which Orpheus is introduced among a variety of animals.

** LIPPO DI DALMASIO SCANNABECCHI.

1376—1410?

Lippo Scannabecchi, called di Dalmasio, came from the school of Vitale. His predilection for subjects of the Mother of Christ, acquired him the by-name of 'Lippodalle Madonne.' There goes a tale that he gave instruction to S. Caterina Vigri. A better union of tints, and some easier arrangement in the folds of his draperies, though with a profusion of gold lace, is all that discriminates him from the crudeness and exility of the ancient style. Such however was his felicity in expressing the character of the Madonna, that Guido Reni is said to have declared, he must have been inspired by a celestial spirit, to represent at once the majesty, the sanctity, and the mildness, of the Divine Mother. Some of these Madonnas are said to be in oil-colour, with dates of 1376, 1405, and 1407. F.

** IPPOLITO SCARSELLA.

BORN 1551, †1621.

Ippolito Scarsella, called 'lo Scarsellino,' in contradistinction of his father Sigismondo, nicknamed 'il Mondino,' was of Ferrara. With a few rudiments from his father, he went to Venice, and studied Paolo Veronese, whose style is the basis of theirs; with this difference, that Sigismondo, merely superficial, contented himself with the air of his model, from which he never deviated, whilst Ippolito, more acute, penetrated the principle, and added something of his own analogous to the Lombard taste: his theory was supported by a gay and lively fancy, and a hand, if not always equal, always prompt, spirited, and rapid. His pictures are spread from Ferrara over most cities of Lombardy and Romagna. F.

GILLES SCHAGEN.

DIED 1668, AGED 52.

He was born at Alkmaer, in 1616, and from the exertion of his own genius, worked out some knowledge of the art of painting when he was very young; but afterwards he was a disciple of Solomon Van Ravenstein; and when he quitted that master, he received further instructions from Peter Verbeek. To improve himself, by observing the works of other eminent artists, he travelled through several parts of Germany; and at Elbing became intimate with the emperor's painter, one Strobel, by whose kindness he was made known to Stanislaus, king of Poland, who sat to him for his portrait. His success in that performance was equal to his most sanguine expectations; but the beauty and merit of the work excited so much surprise and jealousy in his friend Strobel, that he thought it imprudent to encourage him any longer to continue in that city.

Schagen therefore returned to Alkmaer, and from thence went to Paris, where he followed his profession industriously, and painted a great number of portraits and other subjects, and lived in credit and affluence. He was an excellent copier, and acquired a high reputation by copying a picture of Christ and St. John, after Michael Angelo Buonaroti, and a Virgin and Child, after Rubens; in the latter of which he shewed a free and masterly pencil, a great power of execution, and a tone of colour that was but little inferior to the original. One of his most remarkable compositions, was the representation of the sea-engagement between Van Tromp and Oquendo the Spaniard, which he sketched during the fight, by order of the Dutch admiral.

GODFREY SCHALCKEN, or SCALKEN.

DIED 1706, AGED 63.

He was born at Dort, in 1643, and learned the first principles of painting from Samuel Van Hoogstraeten ; but he accomplished himself afterwards in the art, by becoming the disciple of Gerard Douw, with whom he studied for some years ; nor did he leave that school till he found himself qualified to imitate the style, and manner of handling, of his master, with great success.

When he began to follow his profession he very soon gained a considerable reputation, and was much employed for portraits, of which there are many at Dort, of the principal families in that city. One very celebrated picture of that kind is the portrait of a lady, in the character of a nymph, sleeping under the shadow of a tree. His colouring at first was not so clear as could be wished, but afterwards he shewed himself in that respect greatly improved. He was remarkable for painting in a variety of manners, and in every one of them his pencil was excellent. Particularly he delighted in night-subjects ; because he knew how to distribute the light of a flambeau or taper with so much skill as to diffuse a brightness over his object, by a proper opposition of shadow, which only nature could equal ; and in that way of painting he seems to be without a competitor.

Houbraken mentions an historical night-scene of this master, which was exceedingly admired ; the subject was St. Peter denying Christ ; and in that design the maid is represented as holding up a light to the face of the apostle. That picture is described as having a good expression, and a greater assemblage of figures than are usually to be seen in any of his compositions. - There appears in it great correctness of design, and great harmony in the whole, which are circumstances that do not always occur in the works of Schalcken ; for although in his pencilling he might almost be compared to Mieris, or Vander Werf, yet in the correctness of drawing he was far inferior.

Some of his performances being much admired by several English gentlemen who travelled through the Low Countries, they encouraged him to visit London ; and for some time he had all imaginable success, while he painted in small, as his greatest power of execution was shewn in that size. But when he attempted to enter into competition with Kneller, by painting portraits in a larger proportion, he injured his fortune and reputation, as those portraits had neither so much force, truth, grace, or spirit, as the portraits of Kneller. Happily for himself he perceived his error in a proper time, and pursued his first plan of painting in small, by which he soon recovered his credit, and was enabled to live in affluence.

It was observed of him, that he was not so successful in the portraits of women as he generally was in those of men, because he wanted elegance in his choice. He copied nature exactly after his models, without flattery, and without studying to add even a graceful air to his subjects ; not considering that his female models would have been much better pleased to see charms and graces in their portraits, which were denied them by nature, so as the resemblance was preserved, rather than to have their likeness very exact, without some additional embellishments.

While he resided in London, he had the honour to be appointed to paint the portrait of King William III. which he chose to represent by candle-light ; and having presented to the king a taper, that he might hold it in a proper position, the taper accidentally melted in such a manner as to drop on the fingers of that monarch. The king endured it with great composedness, being unwilling to disconcert the artist ; though Schalcken, with extreme unpoliteness, continued his work, without once endeavouring to relieve the king from that disagreeable situation. Such an disrespectful conduct was quickly noticed by the courtiers ; and it entirely lost him their favour.

and encouragement for the future. When he found his business on the decline in England, he retired to the Hague, where his reputation was so well established, that he found a prodigious demand for small paintings, and he sold them for very high prices; but those of a larger size were in no great esteem.

His pencil was soft, mellow, and delicate; his pictures are finished with exceeding neatness, and they shew the chiaroscuro in great perfection. He imitated nature with singular exactness, as well in the truth of his colouring, as in the masses of his light and shadow; nor did he account any part of the art so deserving of the study and attention of a painter, as the effect of light on different bodies, either opaque or pellucid, and the variety of reflexions and refractions from different surfaces.

Although the pictures of Schalcken seem to be touched with the utmost delicacy, and highly wrought, yet he had acquired a habit of painting with great readiness, and a free pencil; which is a particularity rarely observed in those works where the finishing is laboriously neat. Yet, notwithstanding he confessedly had abundance of merit in many respects, he did not sufficiently attend to design; nor had he an elegance of choice in any of his models, but merely copied nature as it was placed before him. His figures frequently are stiff, the hands rather heavy, and the other limbs often too lean, without grace or elegance in the contours.

WILLIAM SCHELLINKS.

DIED 1678, AGED 47.

He was born at Amsterdam, in 1631, and learned the art of painting in that city; but to improve himself, he travelled through several parts of Europe, and particularly visited England and Italy. In the former he sketched the ships, sea-ports, and noble views, of that beautiful country, after nature; and in the latter, he observed every thing that was curious in the buildings, prospects, monuments of antiquity, ports, or other objects which merited his notice, and designed them on the spot.

His manner of painting greatly resembled that of Karel du Jardyn; and the perspective parts, representing vessels lying at the wharfs, or at anchor before sea-ports, were in the style of Linglebach, but rather superior to that master. He had an excellent touch, with great freedom of hand, and his design was in general correct. He usually painted in a small size, and always took care to finish his pictures very highly; so that in some of them the figures and horses have a great resemblance of Wouwerman's.

Houbraken mentions a very capital composition of Schellinks, which was the Embarkation of Charles II. at his Return to England after the Restoration. On the shore were represented a multitude of figures, well grouped, with a surprising variety of soldiers, horse and foot, coaches, and other carriages, with a distant view of the fleet waiting to convoy that monarch to his dominions; the whole being exceedingly well designed, and judiciously executed.

DANIEL SCHELLINKS.

DIED 1701, AGED 68.

He was the younger brother of William, born at Amsterdam, in 1633, and was also his disciple. He painted landscapes, and sometimes views of places, in the manner of his brother, and had the reputation of being an extraordinary good artist.

ANDREA SCHIAVONE, surnamed MEDULA.

DIED 1582, AGED 60.

He was born at Sebenico, a city in Dalmatia, subject to the Venetians, in 1522, and was sent by his parents to Venice when he was very young. At first he had no other employment than to attend some indifferent painters who worked for the shops; but even that low occupation served to animate him with a desire to follow the profession of painting. The seeds of genius soon began to expand, and, by a happy cultivation, they were brought to sufficient maturity.

His knowledge of the first principles of design, was derived from his studying the etchings and compositions of Parmigiano, but his taste of colouring was acquired from the works of Giorgione and Titian; and from those great masters he formed a peculiar manner and style, which raised him to the highest reputation, and rendered him superior to most of his contemporaries, in the delicacy of penciling, and the richness of colour.

At his first setting out as an artist he struggled with many difficulties; he found himself under a necessity of undertaking any kind of work that offered, and at his disengaged hours painted for the dealers in pictures; till it happened that some of his pictures fell under the observation of Titian, who seeing the merit of Schiavone, and being informed of the wretchedness of his situation, took him under his own care, and employed him, along with Tintoretto and others, as an assistant in those grand works which he had undertaken for the library of St. Mark's church. There Titian afforded Schiavone an opportunity of displaying his talents; and three entire ceilings of his painting are still to be seen in that celebrated repository.

Schiavone was undoubtedly one of the finest colourists of the Venetian school; his manner was lively, and exceedingly pleasing; he shewed an elegant choice in the attitudes of his figures, and contrasted them with judgment; and the graceful taste of his draperies was admired by all the artists of his time. The heads of his old men are touched with abundance of spirit, and the heads of his women are charmingly executed. The only imperfection in this master was the incorrectness of his design; and it was much regretted that he appeared defective in that point, as in every other respect he was an accomplished artist. He painted with ease, and with a clean pencil; and, by a skilful management of his tints, gave his carnations such truth, freshness, and warmth, that they had all the look of real life. Notwithstanding the defects that may justly be imputed to him in some parts of the art, yet the beauty of his colouring, the fine distribution of his lights and shadows, and the delicate and natural relief of the figures, will always make the works of Schiavone justly estimable.

The history of Perseus and Andromeda, by this master, is in the royal palace at Windsor; and in the same collection is another, representing the Apostles at the Sepulchre.

BARTOLOMEO SCHIDONE*.

DIED 1616, AGED 56.

He was born at Modena, 1560, and learned design and colouring in the school of the Caracci; but when he quitted that academy, he devoted himself entirely to study the manner of Correggio, and imbibed so strongly the graces and delicacies of that wonderful artist, that none

* The real name of this artist was Schedone. Lanzi says he died young, in 1615. Malvasia numbers him among the scholars of the Caracci; but if his account be correct, the first pictures of Schedone must either be unknown, or the time of his pupilage in that school extremely short, as it is difficult to meet with any traces of their style even in his largest works.
E.

ever imitated his style and lovely ideas more happily than Schidoné. Even his first performances in his native city were looked upon with admiration; and his future works were proportionably still more excellent.

He was soon taken into the service of Ranuccio, duke of Parma, and had the distinction of being appointed his principal painter. He finished for that prince several compositions of sacred subjects, and some taken from the Roman writers, extremely in the taste of Correggio; but his principal employment was, to paint the portraits of his patron and all his family; in which he shewed such an amiable variety of airs and attitudes, as well as such delicacy of colouring, as caused him to be numbered among the best masters of Italy. He also painted the portraits of all the princes of the house of Modena, with an equal degree of merit; and most of the works of this master are in Modena and Placentia.

The genius of Schidone was noble and elevated; his style of painting is exceedingly elegant; his touch light, delicate, and admirable; and although he is not always critically correct in his outline, yet the airs of his heads are remarkably graceful, and all his pictures are finished in an exquisite manner. His paintings, as well as his designs, are exceedingly scarce and valuable; and when they are to be met with, are as frequently taken for the work of Correggio or Parmigiano.

Unhappily for himself, and for every lover of the art, he grew passionately fond of gaming, and indulged that appetite so far, as to consume abundance of his time unprofitably in that amusement, to which error the great scarcity of his works is generally imputed. And it is asserted, that having in one night lost a very large sum of money, much more than his fortune could bear, it affected him so violently as to occasion his death.

In the church of St. Francis, at Placentia, is preserved a capital performance of Schidone, representing the Virgin attended by several Saints and Angels; and in the collection of the duke of Orleans, there is an Holy Family, in which the Virgin seems engaged in teaching Christ to read.

****I. RUDOLF SCHMUZ.**

BORN 1670, † 1715.

R. Schmuz, the son of a parson of Regensperg, in the canton of Zurich, learned the elements under Matthias Fuessli the younger, who attempted to train him to history; but his talent being decided for portrait, he followed only nature, or rather the model before him; and, inspired by the names of Lely, Klosterman, and Kneller, with the desire of forming himself on the great theatre of portraiture, England, passed over to London, and attached himself to Kneller, by a steady and dexterous imitation of whose style, he shared part of the public attention; and was emerging to fortune and celebrity, when he was intercepted by death. Though Smith and Faber have engraved some of his portraits, he is not mentioned by Edwards, who rather groped in the dark for names which oblivion had long marked for her own. See Fuessli, ii. 272. F.

****JOHN ULRIC SCHNÆZLER.**

BORN 1704, † 1763.

Schnæzler, a native of Schaffhausen, a miller's son, entered the school of Jacob Schærer, an obscure artist, and in a short time made a rapid progress as a painter and a modeller in stucco: but as neither his works or name ever passed the limits of his country, we must depend on his biographer for his character. Schnæzler, says Fuessli, painted with uncommon facility; he melted with his pencil; his heads unite, with singular energy, a charming colour. Some of his portraits might have honoured the greatest painter. In his cielings every figure, every

stroke, betrays genius. His works in stucco are in a foreign taste, easy and of excellent design. But without ambition, ready to snatch whatever commission, and to paint at any price, if he was never contemptible, he seldom rose above mediocrity. See Fuesli, iii. 172, seq. F.

JOHN HENRY SCHÖNFELD, or SCHOENEFELD.

DIED 1689, AGED 70.

He was born at Bibrach, an Imperial city, in * 1619, of a noble family, and learned the art of painting from John Schelbein; but he afterwards went through several cities of Germany to improve himself; and, in the compass of a few years, gave evident tokens of such an elevation of genius, as would render him a considerable artist; for he acquired with ease, and in a short time, those accomplishments in the art, which are in others the result of uninterrupted application for a number of years.

When he had taken a progress through a great part of Germany, he travelled to Rome; and by studying the celebrated masterpieces of painting and architecture, as well as of sculpture, he refined his taste; he obtained a more perfect idea of design and composition; and distinguished himself by a readiness of invention, as also by a freedom of execution, which was correct and uncommon.

He shewed abundance of grace in all his compositions, and possessed so fertile an invention, that his own ready pencil, though exceedingly expeditious, was scarcely active enough to express what the liveliness of his imagination dictated. He excelled equally in historical subjects, taken from sacred, profane, and poetical writers; and in landscapes, sea-ports, architecture, ruins of grand edifices, and animals of every species. His figures were designed with elegance, and all his subjects were disposed with judgment and art.

At Augsburg, in the church of the Holy Cross, are two very capital paintings of this master; the one, Christ conducted to his Execution; the other, a Descent from the Cross; in which the figures and disposition are excellent. And in the senate-house is preserved a fine composition, representing the Race of Hippomenes and Atalanta, which deserves the highest commendation, not only for the expression and action of the principal figures, but likewise for the variety of attitudes and passions in a great number of others, supposed to be spectators of the contest.

ANTHONY SCHOONJANS.

DIED 1726, AGED 71.

He was born at Antwerp, in † 1655, and was placed very young as a disciple with Erasmus Quellinus; but, having a strong ambition to improve himself, he determined to travel; and directed his journey, through Paris and Lyons, to Italy.

He continued at Rome for ten years; then he visited Vienna; where his uncommon abilities soon procured him the favour and esteem of Leopold I. who took him into his service, and appointed him his cabinet-painter.

Beside the great number of portraits which he painted for the imperial family, for the chief officers of the court, and the principal nobility, he painted several grand altar-pieces, for the

* The author of the Chronological Tables by mistake fixes the year of his birth in 1609, and cites the authority of Sandrart; whereas Sandrart, in his *Lives of the Painters*, page 324, dates the birth of this master precisely in 1619.

† Mr. Descamps fixes the birth of Schoonjans in 1650, but in the *Museum Florentinum* the year of his birth is 1655.

churches and convents through the Austrian dominions ; but his principal works are at Vienna. The fame of his performances recommended him to most of the polite courts in Europe, and particularly to many English noblemen, who visited the emperor's court ; and, as they had conveyed some of the paintings of Schoonjans to England, where they seemed to be exceedingly admired, he was invited to that kingdom, and obtained the emperor's permission to spend some time at London, where he met with much encouragement.

In his return to Vienna from England, he was prevailed on to execute a few designs for the Elector Palatine, with which that prince appeared to be so highly pleased, that he presented Schoonjans with a chain and medal of gold ; after which he returned to Vienna, where he was caressed, employed, and honoured, as long as he lived.

JOHN SCHOREL, or SCHOREEL.

DIED 1562, AGED 67.

He was born at a village called Schorel, near Alkmaer, in Holland, and was at first placed as a disciple with William Cornelis, an indifferent painter, with whom he continued for three years ; and afterwards he studied under Jacques Cornelis, a much abler artist, and more expert in design. But although the latter master took abundance of care to improve Schorel, yet the fame of John de Mabuse, who at that time lived in high esteem at Utrecht, induced Schorel to fix himself under his direction ; though he was obliged to quit him in a short time, on account of his dissolute manner of living, by which Schorel was often exceedingly distressed, and his life frequently endangered. He therefore retired from Holland, and went through several parts of Germany, where he procured a comfortable subsistence by his work, as he was remarkably expeditious, and finished more in one week than others could execute in a month. He spent some time at Spire, to study perspective and architecture ; and in every city through which he passed, he visited the most eminent artists, to observe their different manners ; and his own easy and pleasing style of painting procured him admirers wherever he went.

Having arrived at Venice in his progress, he was prevailed on to undertake a voyage to Palestine ; and in his passage designed the most pleasing views of Cyprus, Rhodes, and other islands of the Mediterranean, with all those ancient buildings, or memorable castles, ruins, rocks, or beautiful scenery, which had an appearance of elegance or grandeur in their construction or situation. On his arrival in Palestine his principal employment was, to sketch after nature the prospects of the country near Jerusalem, the adjacent villages, the particular views of that celebrated city, the sepulchre, the scenes about Jordan, and whatever appeared to him worthy of his attention. And of those sketches he made a very judicious use when he returned to his native country, by composing such subjects from sacred history as would suit with those scenes or edifices, which he had designed with great truth and exactness after nature. Of this he gave an excellent proof, in a picture which represented the Passage of the Israelites over Jordan ; and also in another, describing the memorable event of Christ entering into Jerusalem.

When he returned to Europe, his utmost ambition was to see Rome ; and there he carefully studied the antiques, the works of Raphael, and the grand compositions of Michael Angelo Buonaroti, as well as other great masters, and designed the most magnificent ruins in that city and its environs. He was the first of the Flemish painters who introduced the Italian taste and style into his own country, and prepared them for receiving farther improvement from Francis Floris and others, who after his time studied at Rome.

His manner was rather dry, but the airs of his heads had a good deal of grace ; his landscape was always well adapted to the history which constituted the principal subject ; and his colouring,

though not excellent, was not displeasing. A picture of St. John baptising Christ, painted by this master, is mentioned as a very fine performance; the airs of the heads are graceful, and the landscape seems to enrich the composition:

CORNELIUS SCHUT.

DIED 1660, AGED 60.

This master was born at Antwerp, in the year 1600 (according to the most authentic accounts), though Descamps seems to fix the time of his birth in 1590. • He was a disciple of Rubens, and having a fruitful genius and lively imagination, he shewed himself worthy of the school from whence he derived his instruction, and rendered himself very considerable as a painter of history.

It is no small attestation of his merit, that Vandyck painted his portrait as one of the eminent artists of his time; but the superior merit of Rubens prevented him from being as much distinguished or employed as he very justly deserved. So great a disappointment and obstruction to his making a figure in his profession, inspired him with an implacable enmity to Rubens; but that great man, instead of expressing any resentment, was only more active to procure him employment, by a generous and zealous recommendation of him and his performances.

He had a poetic imagination, and generally chose to paint subjects of the fabulous kind, from Ovid and other ancient writers; but although his composition was ingenious and shewed a spirited fancy, yet what rendered the works of Schut less estimable was a greyish tint in his colouring, an incorrectness of design and outline, and a want of having sufficiently studied and consulted nature. However, he had a free and firm pencil, and his style of colouring plainly shewed the school of Rubens.

He was sometimes engaged by other artists to insert figures in their pictures, and particularly by Daniel Segers, for whom he very frequently painted the bas-reliefs, and figures coloured in imitation of marble, which are seen in the middle of the flower-pieces of that master.

He composed subjects of sacred as well as poetic history, and many of his performances adorn the churches and chapels of the Low Countries. The cupola of the church of Notre Dame, at Antwerp, is of his hand; and in a chapel of that church is an altar-piece, of which the subject is the Martyrdom of St. George; but one of his most capital paintings is in the church of the Jesuits, at Ghent, representing the Assumption of the Virgin.

THEODORE VANDER SCHUUR.

DIED 1705, AGED 77.

He was born at the Hague, in 1628, and when very young went to Paris, and placed himself as a disciple with Sébastien Bourdon, with whom he made a great progress in the theory and practice of his art.

When he found himself capable of receiving farther improvement, by viewing the curiosities of Italy, he travelled to Rome, applying himself incessantly to his studies; and after a critical survey of the works of the best masters, he particularly chose to copy the compositions of Raphael and Julio Romano, in which he succeeded so happily, that his performances engaged the notice and approbation of the ablest judges at Rome. His reputation rose at last to such a height, that Queen Christina honoured him with her favour and patronage; she employed him in several considerable designs, and paid him with a liberality becoming a crowned head.

At his return to the Hague, he found his countrymen prepossessed so strongly in his favour, that he received all possible encouragement. He was engaged by the principal persons in that

city, and acquired extraordinary honour by a grand composition which he painted on a ceiling of the town-house, in the apartment of the burgomaster, being an allegorical representation of Justice, Temperance, and Fortitude.

It is observed of this master, that his works have abundantly more of the Italian than of the Flemish taste. He had a good manner of design, a fine understanding of perspective and architecture, and always enriched his back-grounds with noble remains of Greek and Roman antiquities.

CHRISTOPHER SCHWARTS.

DIED 1594, AGED 44.

He was born at Ingolstad, in 1550 (though Vanmader, and after him Descamps, mention Munich as the place of his nativity), and was distinguished by the appellation of the German Raphael. He learned the first principles of the art in his own country, but finished his studies at Venice, where he not only made the works of Titian his model, but had the advantage also of receiving some instructions from that illustrious master.

He spent some years at Venice with success, and qualified himself to appear with honour in his own country. His works were soon in the highest esteem, as his manner of painting was very different from what the Germans had been accustomed to before that time; and he was immediately invited by the elector of Bavaria to his court, and appointed his principal painter.

He was allowed to have a genius for grand compositions; but although he shook off some of his national taste during his residence in Italy, yet he could never entirely divest himself of it. His colouring was lively and natural; he had also a light free pencil, which enabled him to work with great ease and readiness; but he was incapable of giving his figures either the elegance, the grace, or the correctness, of the Italian masters. He gave up his whole attention to colouring, and seemed indiscreetly to neglect other parts of his art which were at least as essential, if not much more so. Even to the last he retained a mixed manner, participating of the Roman, Venetian, and German; in the attitudes and disposition of some of the figures in his compositions he had some resemblance to the two former schools; but in the airs of his heads, the countenances, and the expression, he seemed totally German.

The most capital works of this master, as well in fresco as in oil, are in the palace at Munich, and in the churches and convents; particularly in the grand hall of the Jesuits in that city, there is a picture of the Virgin and Child, in which the air of the head is noble, and the countenance shews such an expression of modesty and innocence as is truly worthy of the character, and also a degree of grace that is very rarely observable in his figures.

BERNARD SCHYNDAL, or SCHENDEL.

DIED 1716, AGED 57.

He was born at Haerlem, in 1659, and became a disciple of Mommers. His subjects were taken from nature, but they were copied from low life, such as conversations, merry-makings, and feasts; with views of the inside of the huts of shepherds, boors, or peasants. He had a neat manner of pencilling, and in his style of design and colouring imitated Ostade; and although he proved inferior to that master, he was at least on an equality with Brakenburg.

LORENZO SCIARPELLONI, called LORENZO DI CREDI.

DIED 1530, AGED 78.

Lorenzo di Credi was, with Lionardo da Vinci, a disciple of A. Verrocchio; like him, he

indulged in elaborate and patient execution, but not with equal felicity or power to hide his fatigue. He is chiefly celebrated as a copyist of such exactness, that a copy he made from a picture of Lionardo, which was sent to Spain, could not be discerned from the original. His round pictures of Holy Families, with a certain whim of invention, and not without grace, are found in the collections of Florence. Of public works, his Presepio at S. Chiara is perhaps the most lively in expression, the best-finished in the back-ground, and altogether the best-coloured. They have an air of originality, though here and there imitations of Lionardo and Pietro Perugino, who was likewise his friend, may be traced. F.

SAMUEL SCOTT.

DIED 1772, AGED 70.

He was not only the first painter of his own age, but one whose works will charm in every age. If he was but second to Vandervelde in sea-pieces, he excelled him in variety, and often introduced buildings in his pictures with consummate skill. His views of London-bridge, of the Quay at the Custom-house, &c. were equal to his marines, and his figures were judiciously chosen and admirably painted; nor were his washed drawings inferior to his finished pictures. Sir Edward Walpole had several of his largest and most capital works. The gout harassed and terminated his life, but he had formed a scholar that compensated for his loss to the public, Mr. Marlow. He left an only daughter by his wife, who survived him till April 1781.

SEBASTIAN DEL PIOMBO.—See PIOMBO.

GERONIMO SECANO.

BORN 1638, † 1710.

During a period very unproductive in art, Secano was the best artist of Zaragoza. He had rudiments, he had academic practice, he had opportunity of copying or studying the best works of art in the royal palaces at Madrid. After his return to Zaragoza, he distinguished himself by his paintings in S. Pablo; in the chapel of S. Michael and its cupola. In his fiftieth year he began to study sculpture; and, by some statues he produced, not without success. He died in his native place, and left a numerous school.

GERARD SEGERS.

DIED 1651, AGED 62.

He was born at Antwerp, in 1589, and learned the art of painting from Abraham Janssens†; but when he had gained a good degree of knowledge under the direction of that master, he travelled to Italy to perfect himself in his profession. At Rome he took pains to copy some of the most celebrated paintings; but principally imitated the manner of Manfredi, with broad lights opposed by strong shadows, which gave his figures a look of life, and an astonishing relief and roundness.

The subjects which he painted when he returned to Antwerp were generally, like those of Manfredi, soldiers playing at cards, or musicians performing on various instruments, with figures at half-length; which had so great an appearance of an Italian master, that his works were exceedingly commended and coveted. By the constant employment of his pencil in those kind

† Descamps says he learned the art of painting from Henry Van Balen.

of compositions, as well as religious historical subjects for churches and convents, he amassed such a fortune as enabled him to live splendidly, and to expend sixty thousand florins in the purchase of capital pictures, the works of other great masters, for the ornament of his house.

Cardinal Zapata, the Spanish ambassador at Rome, shewed so high an opinion of the merit of Segers, that he prevailed on him to go with him to Spain, where he recommended him to the king in the strongest terms. He painted several grand designs so much to the satisfaction of that monarch, that he loaded Segers with favours and rich presents, and solicited him earnestly to continue in his service; but he preferred the pleasure of revisiting his native city, to the most alluring prospects of honour and riches. However, some of the most capital paintings of Segers are preserved in the royal collections in Spain.

Whatever historical pictures were painted by this master for the decoration of churches, had the figures full as large as life; and the particular merit of those compositions consisted in the justness and strength of the expression. He afforded a remarkable proof of his ability in that respect, by those pictures which represented the Crucifixion of Christ, and the Martyrdom of some of the Apostles; in which the expression was so affectingly true and natural, so lively, and so pathetic, as to call forth involuntary tears from the eyes of the spectators.

Sandrart, who was intimately acquainted with Segers, observes, that he avoided using the bright blues, yellows, greens, and glaring colours, being always careful to preserve a general harmony in his colouring; and yet his pictures had so great a degree of force, that they made most other paintings look weak and faint. In the latter part of his life he altered his style of colouring into a much brighter tone, like that of Rubens; and was in reality compelled to do so by the taste of the public, who preferred the colouring of Rubens and Vandyck to that of the best artists of Rome or Venice. But as Segers had so extensive a knowledge of the true principles of his art, the alteration of his first manner was not attended with any great difficulty. Sandrart assures us, that when he visited Segers, and saw some of his latter performances, he could not believe them to be of his hand, till Segers himself affirmed that he painted them; and declared that he was under a necessity of changing the style he most approved of, to comply with the taste of the world, and to sacrifice his fame to his fortune.

This master composed his subjects extremely well; he was correct in his design, excellent in his expression, and his colouring was warm, and full of force; for the opposition of his lights and shadows was conducted by a perfect understanding of the chiaroscuro. One of the most capital designs of Segers is a picture representing the Denial of St. Peter; but his most celebrated work is the Marriage of the Virgin; a noble composition, which is the grand altar-piece in the church of the barefooted Carmelites at Antwerp.

DANIEL SEGERS.

* DIED 1660, AGED 70.

He was the younger brother of Gerard Segers, born at Antwerp, in 1590, and by his brother was instructed in the principles of painting; but he afterwards was the disciple of Velvet Brueghel, who at that time was in the highest reputation for painting flowers. The genius of Segers directed him to the choice of the same subjects that rendered his master so eminent; he studied nature most diligently, to qualify himself as thoroughly as possible, and imitated his models with extraordinary truth, exactness, and delicacy.

As he was of a studious disposition, and appeared in his youth to have very promising talents,

* According to some writers, died in 1668, aged 78.

he was prevailed on to enter into the society of the Jesuits, and soon after was permitted by his superior to visit Rome and other parts of Italy, in order to his improvement. Wherever he travelled he was critically curious in observing the flowers, fruits, plants, and insects, peculiar to each place; and in designing after them so accurately, that on his return to Antwerp he had a sufficient supply to furnish him with beautiful objects for his future compositions.

His usual manner of disposing his subjects was in garlands of flowers and fruits, or in festoons around elegant vases of marble. The centre of those garlands contained historical designs, which were inserted by different masters, as Rubens, Schut, and others; and the vases were also ornamented by other hands with figures representing religious transactions of legendary saints, and sometimes bacchanals; but he always disposed his objects with such art and elegance, as easily distinguished his works from those masters who painted in his style.

His pencil was light, his touch free and delicate; his flowers have all the freshness and bloom of nature, and he finished every object with uncommon neatness. He had a particular excellence in painting white lilies and red roses, and through all his pictures shewed a fine style of colouring. His tints were transparent and natural, and those insects which he introduced among the flowers seemed to be real nature.*

Two of his pictures, most exquisitely finished, were presented to the Prince of Orange, in the name of the society of which Segers was a member; for which that society was splendidly repaid. But his most capital performance was in the Jesuits' church at Antwerp. The picture was a garland composed of flowers and fruits, in which seemed to be collected and combined every thing that was beautiful in nature of those kind of objects, as well as insects; and in the middle was the picture of the Virgin and Child, painted by Rubens.

Many pictures which are ascribed to this master are by others, painted in imitation of his style, or copies after him; and some of them not only unlike him, but totally unworthy of his pencil or his ideas; yet the genuine works of Segers are always very highly and deservedly valued.

HERCULES SEGERS, or ZEGRES.

This painter was a contemporary of Paul Potter, and excelled in landscape. He had a fine invention, a ready genius, and a clear judgment. His composition was rich, and full of a pleasing variety of mountains, valleys, and villages; his grounds were well broken; and, by a judicious management of his tints, improved by a skilful opposition of light and shadow, his distances appeared exceedingly remote, and the scene of his landscape looked uncommonly extensive. His rocks and mountains were touched with great spirit, and for sweetness of colouring he was scarcely inferior to any of the artists of his time.

And yet, although he had the greatest application, joined to singular merit, he was depressed and mortified almost to death by observing others to have more constant employment, whose works deserved abundantly less approbation. He was remarkable for having invented a method of stamping landscapes on cloth, in which every object appeared in its natural colour; but his project was not attended with such a degree of success as the ingenuity of the contrivance justly merited; and he continued, to the last period of his life, oppressed by undeserved poverty; though, after his death, his works rose considerably in their value, and were exceedingly coveted.

ANDREA and OTTAVIO SEMINI.

DIED { Andrea, 1578, AGED 68.
 { Ottavio, 1604, AGED

Andrea and Ottavio were the sons of Antonio Semino or Semini, a Genoese painter, of considerable powers, who flourished in the first epoch of that school. Some of his works indeed, especially the Nativity at S. Doménico di Savona, rival Pietro Perugino, and Raffaello himself. He appears to have been the sole master of his sons, though both shewed great deference to the advice of Perino del Vaga, till, desirous of profiting themselves by the master who had reared him, they set out for Rome, and studied Raffaello and the antique. On their return to Genova, and when called to Milan, in partnership and separate, they proved their attachment to the Roman school in every work they left; though, of the two, Andrea, who had less of his own than Ottavio, adhered also with less variation to the method of Raffaello, especially in the facial lines of his heads. Sometimes he wants fleshiness (*morbidezza*), as in a Crucifix of the Tuscan gallery; and sometimes correctness, as in some parts of the Presepio at St. Francesco, in Genova, though on the whole it be Raffaellesque in its style, and one of his best works. Ottavio, a bad man in the sequel†, was a great artist, and imitated the style of Raffaello in a degree almost incredible to those who have not seen his works. He painted the front of the palace Doria, now Invrea, and decorated it with architecture of so much taste, busts and figures of such relief, and, above all, with a Rape of the Sabines of such effect, that Giulio Cesare Procaccini took it for a performance of Raffaello, and asked if there were any other works of that master at Genova. Some other frescoes of his painted in that city for the great, were considered as of nearly equal merit; till, according to the general habit of fresco-painters, he terminated his course in a freer but less finished style; in that he left various specimens at Milan, where he passed the last years of his life. There the whole of the chapel of S. Girolamo in S. Angelo is painted by his hand, and the best piece of it is the Ceremony of the Patrons' Funeral: if its design be not great, it abounds at least in ideas, in spirit, in a strong and delightful colour; a part which he possessed eminently in fresco, for in oil he either could or would not paint. F.

*JAN CHRISTIAAN SEPP.

DIED 17—, AGED

Jan Christiaan Sepp, of Amsterdam, as a painter of insects, in accuracy of observation, in precision, dexterity, an elegance and neatness of imitation which approaches illusion, has beyond all comparison surpassed every preceding or contemporary painter of natural history. To Rosel he is often equal in style and picturesque effect. His work on the insects of the Netherlands, is the only one which can with propriety be called complete in its parts, or systematic, because it gives nothing but the full history of the insect from the egg to its final state. It is continued by a son of the same name, little if at all inferior as an artist to his father. F.

GIROLAMO SERMONETA.—See SICIOLANTE.

† ‘Reo uomo:’ thus he is called by Lanzi, on the authority of Raffaello Soprani, who wrote *Vite de' Pittori Scultori, e Architetti Genovesi*, Genova 1674, 4to.

**DOMINIC SERRES,

† 1793,

A native of Auch, in Gascony, settled in England, where he was appointed marine painter to the king, and in 1792 librarian to the Royal Academy, of which he was a member. He painted sea-views, and sometimes landscape, with considerable success. He left a son who pursues the profession of his father.—See Edwards, A. p. 214, &c. F.

**CESARE DA SESTO.

Cesare da Sesto, likewise called ‘Cesare Milanese,’ of Milano, is supposed to have been a scholar of Lionardo da Vinci, by the modern writers, though not named amongst them by Vasari, or Lomazzo, who proposes him as a model in design, disposition, and chiaroscuro: he certainly approached the manner of Lionardo in some of his works almost to illusion, though in others he appears as a follower of Raffaello, whom he knew at Rome, and is said to have been familiar with: he likewise was acquainted with Baldassar Peruzzi, the partner of his labours at Ostia, and more than his equal in the opinion of Vasari. Lanzi inclines to believe him the same artist who inscribed some painted pilasters in the church of Saronò, between Pavia and Milano, with ‘Cesar Magnus f. 1533,’ and of the family of the Magni; though a MS. communicated to him by the librarian Bianconi fix the death of Cesare da Sesto at 1524. F.

**ERCOLE DE’ SETTI.

FROM 1586 TO 1589.

Ercole de’ Setti, of Modena, known as an engraver, possessed still more merit as a painter. Some altar-pieces and scarce cabinet-pictures of his have more grandeur than amenity; nudities marked with Florentine precision, energetic attitudes, and strength of colour. He inscribed his works ‘Ercole de’ Setti,’ and ‘Herculeo Septimius.’

Whether Cecchino Setti, who flourished toward the end of the 15th century, was an ancestor of Ercole, appears not. He survives only in a few ornamental friezes of exquisite taste. F.

JOHN SIBRECTS, or SYBRECHT.

DIED 1703, AGED 78.

He was born at Antwerp, in 1625, and learned the rudiments of the art from his father; but having taken pains to study after nature for some years, he applied himself afterwards to study the works of Berchem and Jardin, and proved so happy in his imitation of those masters, that some of his copies have been supposed originals of those great artists.

He was invited to England by the duke of Buckingham, and employed by him at Cliveden-house for three or four years; and afterwards found sufficient encouragement from many of the nobility and gentry at London, for whom he painted a number of pictures, in water-colours as well as in oil, with credit.

GIROLAMO SICIOLANTE DA SERMONETA.

DIED 1550, AGED 46.

He was born at Sermoneta, in 1504, and received his first instruction in the art from Leonardo da Pistoia, with whom he was placed as a disciple; but he acquired a much greater degree of improvement under the direction of Pierino del Vaga.

His manner of painting was very agreeable, it was bright and pleasant ; his composition was good, and his taste of design elegant, as he made Raphael his model, and in all his works endeavoured to resemble him. He was employed by the pope to adorn some of his palaces, along with the most eminent painters at Rome ; and in the Sala Regia of the Vatican, he designed the history of Pepin, king of France, giving Ravenna to the Church of Rome ; in the Church Della Pace, he painted a Nativity, but his masterpiecé is in the church of S. Bartolommeo of Ancona. He excelled in portrait.

LUCA SIGNORELLI.

DIED 1521, AGED 82.

Luca Signorelli, of Cortona, and related to the Vasari of Arezzo, was the scholar of Piero della Francesca. He was an artist of spirit and expression, and one of the first in Tuscany who designed the naked with anatomical intelligence, though still with some dryness of manner, and too much adherence to the model : the chief evidence of this is in the Duomo of Orvieto, where in the mixed imagery of final dissolution and infernal punishment, he has scattered original ideas of conception, character, and attitude, in copious variety, though not without remnants of gothic alloy. The angels, who announce the impending doom or scatter plagues, exhibit, with awful simplicity, bold fore-shortenings ; whilst the S. Michael presents only the tame heraldic figure of a knight all cased in armour. In the expression of the condemned groups and dæmons, he chiefly dwells on the supposed perpetual renewal of the pangs attending on the last struggles of life with death, contrasted with the inexorable scowl or malignant grin of fiends methodizing torture ; a horrid feature, reserved by Dante for the last pit of his Inferno. It has been first said by Vasari, who exulted in his relation to Luca, that Michelangiolo, in certain parts of his Last Judgment, adopted something of the conduct and the ideas of his predecessor. This is true, because Michelangiolo could not divest himself of every impression from a work he had so often seen : his originality consisted in giving consequence to the materials of Luca, not in changing them ; both drew from the same sources with the same predilections and prejudices, and differed less in the mode than the extent of their conception.

Luca Signorelli worked at Urbino, Volterra, Arezzo, Florence, and other cities of Italy ; and though by far the greater part of his performances be defective in form and union of colour, we meet in some others, especially in the Communion of the Apostles at the Gesu of Cortona, forms and tints of modern grace ; and he distinguished himself among the artists who concurred to decorate the pannels of the Sistina, by superior composition. F.

GIOVANNI ANDREA SIRANI.

DIED 1670, AGED 60.

He was born at Bologna, in 1610, and learned the art of painting in the school of Guido. He usually painted in a large size, and a grand style, like that of his master ; but his manner was strong, and rather too dark ; though his composition is good, and a great deal of grace appeared in his attitudes, and in the airs of his heads.

At Rome there is a Last Supper of this master's hand, which alone would be sufficient to prove him a very distinguished painter.

ELIZABETHA SIRANI.

DIED 1664, AGED 26.

She was the daughter and disciple of * Andrea Sirani, born at Bologna in 1638, and was accounted a prodigy, as well for invention as execution, before she arrived at her fifteenth year. She painted in the manner of her father, but not with an equal freedom of hand; though her works might, in many respects, stand in competition with his.

At a time, when she was universally admired for her performances, and esteemed for her amiable qualities, she died of poison, administered to her by persons who were never discovered, though it was generally believed that she was poisoned by those who envied her merit.

In a chapel of the church of St. Leonardo, at Bologna, is an admired picture, painted by Elizabetha Sirani; of which the subject is St. Anthony of Padua kissing the Feet of the Infant Jesus. It is a beautiful composition, and is executed in a firm and free manner; the heads of the figures are full of grace, and the whole is excellently coloured. And in the Palazzo Zambecari, at Bologna, there are three paintings of this female artist, which are very highly commended: one is a picture of the Virgin; another a Magdalen, which is extremely fine; and a third is a representation of St. Jerom.

VIOLANTE BEATRICE SIRIES.

This paintress was born at Florence, in 1710, and became the disciple of Giovanna Fratellini, who at that time lived in very high esteem at Florence; by whose excellent instruction she made an extraordinary proficiency, and practised water-colour and crayon-painting under her direction; till she was sixteen years of age. She then quitted her native city, and went to Paris with her father, who was appointed goldsmith to the king of France; and in that city she redoubled her application to learn the art of painting in oil, having an eminent Flemish painter for her director. She continued at Paris for five years, and not only enriched her mind with every kind of useful knowledge, but she also shewed her ability in colouring, by several portraits of persons who were of the first rank among the nobility, which she had finished after the life.

Those performances procured her such general applause, that she was invited to paint the portraits of the royal family; yet she was under a necessity of declining that honour, by returning with her father to Florence, as he had a very lucrative employment conferred on him by the grand-duke.

Notwithstanding the great improvement she had already acquired, and the reputation which very deservedly she had established, yet being still ambitious of gaining all possible assistance to excel in her profession, she engaged Francesco Conti, an artist of singular merit, to give her farther instruction, as soon as she arrived in her native city; and from him she learned to design correctly, with elegance of taste, and a beautiful tone of colouring.

The grand-duke expressed an extraordinary esteem for this paintress, and honoured her not only with his patronage, but ordered her portrait to be placed in the gallery of artists at Flo-

* Mr. Cochin, in his *Voyage d'Italie*, vol. ii. p. 123, mentions Elizabetha Sirani as a disciple of Guido, and some other writers are guilty of the same mistake; but, as she was not born till the year 1638, and Guido died in 1642, she could have been but four years old at the death of Guido, and therefore it was impossible that she could have been his disciple; but she learned the art of painting from her father, who had been the disciple of that inimitable master.

rence ; and it is observable, that to perpetuate the memory of her father, she introduced his portrait along with her own, giving at once a public proof of her filial piety and her distinguished merit.

She painted equally well in oil and with crayons ; her pencil is light, delicate, and free ; her carnations are natural, and full of warmth and life ; and as she understood perspective and architecture thoroughly, she made an elegant use of that knowledge, by enriching her pictures with magnificent ornaments. Her draperies are generally well chosen, full of variety, and remarkable for a noble simplicity.

One of her capital performances is a picture in which are represented the portraits of the Imperial family. The design consists of fourteen figures, in a superb apartment of the richest architecture ; and through the whole composition appears a fine taste of design, a judicious disposition, lovely colouring ; and the dresses of the figures have a becoming grandeur, suitable to the dignity of the persons. Most of her paintings are in oil, in which she frequently painted historical subjects, as also fruits and flowers ; and she executed every subject with extraordinary taste, truth, and delicacy.

JOHN PÉTER VAN SLINGELAND.

DIED 1691, AGED 51.

This native of Leyden was a disciple of Gerard Douw, whose manner he always imitated. His colouring was nature itself, and the chiaroscuro in his works produced a most charming effect ; but his taste of design was indifferent. However, he is ranked among the number of the best Flemish painters, and his works are often mistaken for those of Mieris and Gerard Douw.

JACQUES VANDER SLUYS.

DIED 1736, AGED 76.

He was born at Leyden, in 1660, and bred up in the orphans' hospital, where his gentle and pleasing demeanour, as also the appearance of a ready and lively genius, recommended him to the favour of the governors, who determined to have him instructed in the art of painting, as he expressed a particular fondness for that profession. At first he was placed under the care of Ary de Voys, and afterwards became the disciple of Peter Van Slingeland. In a short time he grew expert in copying the works of his master, and made so happy a progress, that he readily composed those kind of subjects which pleased his own fancy, and always adhered to the manner of Slingeland in every thing he painted.

He seemed peculiarly fond of representing the fashions, modes, and customs, of his own time ; and his subjects were sports, conversations, assemblies, and different kinds of entertainments, in which he introduced persons of both sexes, and diffused a look of joy, cheerfulness, and gaiety, through every countenance. He was very attentive to the neatness of his finishing ; but his design, as well as that of his master, wanted elegance, though there is always great harmony in his colouring.

GASPAR SMITZS, called MAGDALEN SMITH.

* DIED 1689.

None of the Flemish writers mention any circumstances relative to the native city, the year of the birth, or the master from whom this painter derived his knowledge of the art; but the English writers represent him as a Dutch artist, who went first to England, and afterwards to Ireland, to follow his profession.

He was a painter of considerable eminence, and excelled in miniature portraits, which he painted in oil; and they were very highly esteemed, for the resemblance, the expression, and also for a pleasing tone of colour, full of life and nature: but his principal delight was to paint Magdalens, which he executed in an admirable style. His figures are well drawn, and beautifully coloured; and the airs of the heads, as well as the attitudes, have a great deal of grace. He generally gave a solemn and engaging expression of grief to his penitential subjects; and, for the most part, introduced a thistle in the fore-ground, delicately finished, by which his pictures of that kind are usually distinguished. It is reported that an English gentlewoman, of an agreeable person, who passed for his wife, was his model for all the Magdalens he painted.

Beside his excellence in portrait and historical figures, he painted fruit and flowers in great perfection; and they were in such high esteem, that a picture, which consisted only of one bunch of grapes, was sold in this kingdom for forty pounds. He was induced to visit Ireland by the persuasion of a lady of distinction, who had been his pupil while he resided in London, and was coming to this kingdom; and, on his arrival, he found as great an encouragement as might satisfy the most sanguine expectation. He had the highest prices for his work, and as much employment as he could possibly execute; yet, notwithstanding all his acquisitions, his extravagances kept him always necessitous, and he died in the city of Dublin, extremely distressed, although his reputation as an excellent painter was universally established.

LODOWICK SMITS, alias HARTCAMP.

DIED 1675, AGED 40.

He was born at Dort, in 1635, and was remarkable for a very singular manner of handling, by breaking and scumbling his colours; but he did it in such a manner as to produce a very good and natural effect; and his fruit-pieces in particular were so much coveted, that, as soon as they were finished, they were bought up.

However, his paintings soon lost their original beauty, by the colours being too much scumbled, and unskilfully mixed and broken, which depreciated his works in a short time; and when he was reproached with that defect, he only answered humourously, that his pictures lasted much longer than the money that purchased them.

PETER SNAYERS.

DIED 1670, AGED 77.

He was born at Antwerp, in 1593, and supposed to have been a disciple of Henry Van Balen. He studied every branch of his art with so much care, that he distinguished himself, not only by an excellent manner of painting history, but likewise by painting battles, huntings, landscapes, and portraits, in all which he was equally eminent. His taste of design was good; his

* According to Graham, in his *Lives of the Painters*, Smith died in 1689; but according to Vertue he died in 1707.

animals have considerable spirit and life ; his pencil is free, and frequently delicate ; and sometimes his colouring was not unworthy of Rubens.

The archduke Albert was strongly attached to him, on account of his extraordinary merit, and appointed him to be his principal painter, with a large pension, which afforded him the means of exerting his genius, and employing his pencil as much to his honour as to his advantage. The churches, and many of the grand apartments, at Brussels, are ornamented with his paintings ; and what seems an indisputable proof of his possessing very eminent talents, is, that his works were commended by the two best artists of his time, Rubens and Vandyck.

JOHN SNELLINCK.

DIED 1638, AGED 94.

He was born at Mechlin, in 1544, and is mentioned by Van Mander with great honour, for painting history and battles. His excellence principally consisted in painting horses, and giving them graceful and spirited attitudes and actions, with a firm correct outline in every member.

The figures in all his compositions were disposed in agreeable groups ; he expressed the hurry and confusion of an engagement with singular judgment and skill ; and contrived the darkness arising from the clouds of smoke in so artful a manner, as to relieve and animate his figures.

The greatest princes and the prime nobility employed him incessantly : and he received the highest honour by the approbation of Vandyck, who esteemed him one of the best painters of the Low Countries ; and testified that esteem, by painting the portrait of Snellinck, which was afterwards placed over the tomb of that artist, in the parish-church of St. James at Antwerp.

FRANCIS SNYDERS, or SNEYERS.

DIED 1657, AGED 78.

He was born in * 1579, at Antwerp, where he became a disciple of Henry Van Balen. The first subjects which he painted were fruits of different kinds, and still life ; but afterwards his genius prompted him to paint animals, and in that style he was accounted superior to the greatest masters of his time. He studied nature accurately ; and his imitation of every object shewed not only great exactness and correction, but an equal degree of judgment in the goodness of his choice.

Though he had gained considerable credit by his performances in his own country, yet, from an eager desire to improve himself, he travelled to Rome, and there having an opportunity of observing the works of Castiglione, he was so captivated with the style and manner of that great painter, that he not only endeavoured to imitate, but exerted himself, if possible, to surpass him. From that time his usual subjects were huntings, engagements of wild beasts, kitchens, shops with fruit and vegetables, dead game, and chases of the fox and the stag ; in which every object shewed truth and nature, every animal had an expression suitable to his species or situation, the landscape was always designed in a fine taste, and the whole composition was admirable.

If any of his designs required figures of a larger size, they were generally inserted by Rubens or Jordaens, which still gave an additional value to his works. And those excellent artists so thoroughly understood the nature of tints, and were so expert in their manner of handling, that

* The author of the *Abrégé de la Vie des Peintres* fixes the birth of Snyders in the year 1587, eight years later than most other writers, who agree that he was born in 1579, and died in 1657.

every picture, though finished by the combined work of two or three different hands, appeared to have been the composition and execution of only one master.

His touch is light, and yet firm; his style of composition is rich, and full of variety; his colouring is remarkable for truth, nature, warmth, and force; his animals are designed in a grand taste, their actions, attitudes, and all their motions, having life, spirit, and expression; and he was so exact, that he made even the skins and hair of his animals appear to be real.

The archduke Albert, who was governor of the Netherlands, appointed Snyders to be his principal painter; and the king of Spain adorned his palaces with several huntings of the wild boar and the stag, by that great painter: as also did the Elector Palatine; and in their superb collections are still preserved some of the best works of that master.

Rubens, who well knew how to prize the merit of Snyders, employed him frequently to paint the landscape in the back-grounds of his pictures; and although Rubens painted animals and landscape incomparably well, yet he often intrusted Snyders to paint both, as also did Jordaens. It is greatly to the honour of three such celebrated artists, that they associated together in the strictest friendship, mutually assisting each other in a most amicable manner; and the works of Snyders, Rubens, and Jordaens, where they have been painted in conjunction, are, perhaps, more estimable than if they had been the production of any one of them.

GERARD SOEST, or ZOUST.

DIED 1681, AGED 44.

He was born in Westphalia, in 1637, and learned the art of painting in his own country; but went to England, about the year 1656, and very soon grew into esteem for portrait-painting, as his pictures had force, nature, and warmth of colouring, to recommend them; and although they appear to be highly finished, yet they shew freedom, spirit, and good expression.

The portraits of his men were indeed often excellent; but in his female forms he wanted grace and elegance, and was very rarely commendable in his choice. His draperies are frequently of satin, in the manner of Terburgh; but as he gradually became more conversant with the works of Vandyck, while he resided in England, his ideas were more enlarged, and his taste much more improved. However, he never wanted employment, but always found encouragement equal to his merit.

ANDREA SOLARI, called DEL GOBBO.

DIED 1527, AGED

He is supposed to have been a Milanese; Vasari calls him Andrea of Milano at the end of Correggio's life, in whose time he lived: he praises him as a pleasing colourist, and a laborious artist; and, with some of his private pictures, mentions an Assumption of the Virgin in the Certosa at Pavia.

F.

**ANDREA SOLDI.

LIVED 1766?

This artist is probably the same who, according to Walpole (IV. Anecd.), came into England, at the recommendation of some English merchants, in 1735, painted portrait and history, but lost his employment, and fell into misfortunes.

Edwards saw a portrait by this artist, which, though not coloured in what he calls the brilliant style of the present day, was yet drawn in a very bold and masterly manner, marked on the back, Andrea Soldi, and dated 1739.—See Edwards, Anecd. p. 26.

F.

ANTONIO MARIA DAL SOLE.

DIED 1677, AGED 80.

He was born at Bologna, in 1597, and was a disciple of Albano; but he principally applied to landscape-painting, and in that branch rendered himself deservedly eminent. His situations were always beautifully chosen, his distances are pleasing, the perspective receding of his objects is conducted with great skill and judgment, and his colouring is bold and lively.

It was remarked of him that he painted, and also constantly wrote, with his left hand *, and had full as much command of it as others have of their right.

GIUSEPPE DAL SOLE.

DIED 1719, AGED † 65.

Gio. Gioseffo dal Sole, the son of the former, was for some time the scholar of Lorenzo Passignelli, and to emulate him with success consulted the same sources in repeated visits to Venice! without reaching the general brilliancy and the voluptuous tone of his master, he possessed great elegance in accessories, such as hair, wings, bracelets, veils, crowns, and armour; he was better adapted to subjects of energy, more attentive to costume, more regulated in composition, and more learned in architecture and landscape. In landscape he is nearly unrivalled; his Evening, Night, and Dawn, at Imola, in the house Zappi, are massed and toned by pure sentiment. His sacred subjects and visions radiate with vivid flashes of celestial light. He was correct and slow in his process from choice, though few excelled him in readiness of execution; of a Bacchus and Ariadne, which he had finished in one week with general approbation, he cancelled the greater part and repainted it at leisure, saying that he might content others by celerity but must satisfy himself by accuracy; hence his prices were high. He gained the appellation of the modern Guido, and there is a zest of Guido in many of his works. Among his numerous scholars, *Lucia Casalini*, and *Teresa Muratori*, ought not to be forgot. The former signalized herself in portrait, the second acquired no inconsiderable share of praise in history. F.

**GIORGIO SOLERI.

BORN † 1587.

Of G. Soleri of Alexandria it is uncertain who was the master, and perhaps not very important to know. He married the daughter of Bernardino Lanini, but did not follow that style. Of two pictures mentioned as his, Lanzi enlarges on the second with considerable praise, and discovers in it traces of Raffaello's purity, with some of Correggio's graces; and it leaves nothing to wish but a greater vigour of tints, and more force of chiaroscuro: it is a subject of devotion, inscribed 'Opus Georgii Soleri Alex. 1573,' and preserved in the church of the Dominicans at Casale. Soleri had the parental weakness to fancy that great names made great men, and invested his son with the splendid ones of Raffaele Angiolo; but the charm egregiously failed. F.

FRANCESCO SOLIMENE.

DIED 1747, AGED 90.

Francesco Solimene, called L'Abate Ciccio, born at Nocera de' Pagani, 1657, was the son of

* Hence he was denominated Il Manchino da' paesi.

F.

† The author of the Museum Florentinum affirms that he died at 73 years of age; but as he was confessedly born in 1654, and died in 1719, he could only be sixty-five at his death.

Angelo, a scholar of Massimo, and drawn by his inclination to painting, abandoned the study of literature, took the rudiments of the art from his father, and went to Naples. He staid not long in the school of Francesco di Maria, who in his opinion laid too great a stress on design, but frequented the academy of Giacomo del Po, and painted from the model. At first he imitated Pietro da Cortona, and even when he had formed his own manner, carried his predilection for that master so far as to adopt his figures. His style resembles that of Preti : his design is less exact, his colour less true, but his faces have more beauty ; they sometimes have the airs of Guido, sometimes of Maratta, often they are selected from nature. To Preti he joined Lanfranco, to whom he gave the epithet of Master, and from whom he borrowed that serpentine line of composition which he carried to an extreme. From both he took the vigorous chiaroscuro which distinguishes his middle age, and which he softened as he grew older. Before he painted, he designed and revised the whole from nature with great exactness. In invention he shewed a facility and elegance which have acquired him a name among the poets of his time. He possessed besides a certain universality of taste that qualified him for every branch of the art, history, portrait, landscape, animals, fruit, architecture, manufactures. He seemed formed on purpose for each of these. During a life that extended to ninety years, with a pencil that had few rivals in celerity, he diffused his works over Europe in numbers almost equal to those of Giordano, his competitor and friend, whom if he did not equal in genius he excelled in method. His school was numerous. F.

**LUIſ DE SOLOMAYOR,

BORN 1635, †1673,

Of Valenzia, for some time attended the school of Estéban March, but, wearied by his lúnes, went to Madrid and attended that of Don Juan Carrenno. After his return to Valenzia, he produced many works recommended by taste in colour, and richness of composition. What art gained for humanity, by adding an Inquisitor to her votaries, in Don Estéban de Espadana, of the tribunal at Valentia, cannot here be decided. He was the contemporary of Solomayor, and not only supported the Academy established at Valenzia, 1680, by his influence and taste, but is said to have exercised the pencil with great success himself. F.

JORIS VAN SON, or VAN ZOON, the Old.

He was born at Antwerp, in 1622 ; but the master under whom he studied the art of painting is not ascertained. It is only observed, that his compositions have in several respects considerable merit ; that his objects are generally well grouped, and also well designed ; and are painted with a light pencil, and a clear natural tone of colour.

JOHN VAN SON, or VAN ZOON, the Young.

DIED 1702, AGED 41.

He was the son of Joris Van Son, born at Antwerp, in 1661, and was likewise his disciple. In respect of his choice of subjects, as well as in respect of his handling and colour, he painted exactly in the manner of his father ; although he excelled him in a very high degree, in every part of his profession. To the knowledge which he had acquired from his instructor, he added a continual study after nature ; he sketched every object ; and by a curious and intelligent observation of what was beautiful in fruits and flowers, he gave his subjects an uncommon appearance of truth, and furnished himself with almost an endless variety.

As he had conceived a very high and a very just opinion of the taste and benevolent principles

of the English nation, he determined to settle himself at London; and on his arrival in that city, he met with so kind a reception as even exceeded his most sanguine expectations; for he was immediately employed, and he painted in a large as well as in a small size. It was his custom to sketch out several designs, before he took pains to finish a single picture; by which means abundance of rough drafts, and the first markings of his ideas, were found at the death of this master, which other artists endeavoured to finish, but without success.

He seemed particularly attentive to the finishing of his works with the utmost neatness; nor did he neglect any thing that might add to their lustre, or procure to him the approbation of the public. His subjects usually were flowers, fruits, Turkey carpets, curtains ornamented with gold or silver, and such-like; and he disposed his objects with so much skill, that he made each particular incident in the composition contribute to a general harmony.

His pictures, in large as well as in small, shew judgment and genius; his flowers have great truth, variety, and delicacy; nor could any of his contemporaries surpass him, in representing bunches of grapes; for he finished them with so great a degree of transparence and truth of colour, that the light seemed to be transmitted through them, so that even the pulp and the seeds were perceptible.

The paintings of John Van Son, although they are often confounded with those of his father Joris, through a want of skill and discernment in some who account themselves connoisseurs, are yet very different both in the style and the composition, and are always inexpressibly superior.

SOPHONISBA.—See ANGUSCIOLA.

HENDRICK MARTENSZE SORGH, or ZORG.

DIED 1682, AGED 61.

He was born at Rotterdam, in 1621, and his real name was Henry Martin Rokes; but his father, Martin Rokes, being master of a barge which carried merchandize between Dort and Rotterdam, was nicknamed Zorg (or the Careful) on account of his industry and diligence; and that appellation descended to all the family.

Hendrick was at first the disciple of David Teniers, and from his penciling and colouring it is easy to observe the school from whence he derived his knowledge of the art; but he afterwards studied under the direction of William Buytenweg, who was esteemed an excellent painter of conversations; his style of composition being rather more elevated than that of Teniers.

As Sorgh had therefore perfected himself under two such able artists, he obtained from Teniers a pleasing and delicate manner of colouring, and from the other an agreeable manner of design; yet he frequently varied his style, sometimes painting in the manner of each of those masters, and sometimes he imitated the style of Brouwer, though in general he imitated Teniers.

Houbraken mentions an Italian Fair painted by Sorgh, with a multitude of figures and also a fish-market: in the former is a basket of ducks and other fowls; and in the latter, different kinds of fish painted after nature in an exquisite manner; and the figures as well as the back-grounds are cleanly and lightly handled, somewhat resembling the manner of Wycke.

PIETRO SORRI.

DIED 1622, AGED 66.

He was born at Siena, in 1556, and learned the first principles of the art from Archangelo Salimbeni, a painter of great reputation; by whose precepts he improved as much as it was possible for the time he continued under that master. But when he afterwards observed the great

excellence of Passignano, and discerned in the works of that eminent artist an exquisite union of nature and art, he studied them incessantly, and so entirely devoted himself to Passignano that he attended him to Venice.

In that city he acquired additional improvement by the opportunity he had of attending to the grand compositions of Paolo Veronese; and, at his return to Florence, he received the highest marks of approbation and applause, for the beauty of his colouring, and the elegance of his taste in his composition and design.

He excelled in landscape and portrait, as well as in history; he had a ready and fine invention; his pencil was very free and masterly; his imitation of nature, beautiful and just; and his thoughts were grand and elevated.

LIONELLO SPADA.

DIED 1622, AGED 46.

Lionello Spada, a Bolognese of low origin and colour-grinder to the Caracci, became one of their most conspicuous scholars. Their discourse and practice inspired him with the will to attempt the art himself, and his success was equal to his efforts. The Caracci were at first his only model; he made some farther progress under Baglioni, and acquired quadrature by his familiarity with Dentone. Stung by a sarcasm of Guido, he in revenge aimed at opposing that artist's delicate manner by one of greater energy, and for that purpose put himself under Caravaggio at Rome and Malta, and returned to Bologna master of a new style, which held a middle between the lowness of Caravaggio and the elevation of the Caracci: his forms are studied though not select; his colour is true; his chiaroscuro of great effect, but often mannered by a recurrence of reddish hues in the shades. The most unequivocal characteristic of his style is a daring conceit; an oddity that becomes him, because drawn from his own character, which was as agreeable for its gaiety, as dreaded for its insolence. He often was the competitor of Tiarini, always as superior in what depends on spirit and vigour of colour, as inferior in the rest: thus he proved himself in the best of his altar-pieces at Bologna, the S. Dominic burning the proscribed Books; thus at S. Michele in Bosco, in that miracle of S. Benedetto, known to students by the name of Lionello's Stonecutter, (*il Scarpellino di Lionello*) a picture as striking for its whim as excellence of execution, and as such considered by Andrea Sacchi; thus lastly, at the Madonna of Reggio, where in fresco, and in oil, both he and Tiarini exerted their utmost powers. In private galleries he is not scarce. We find his Holy Families, his evangelical stories in half-figures, resembling those of Caravaggio and Guercino, with heads of deep sentiment though not select: his favourite subject in that branch appears to have been the Decollated Head of S. John, the best of which is at Bologna in the Gallery Malvezzi.

Lionello was painter to Ranuccio Duke of Parma, where he superintended the ornaments of that surprising theatre, which then had not its equal. In that city, in Modena, and elsewhere, he painted pictures in a taste totally different from his style at Bologna. It is a mixture of the Caracci and Parmigianino: in this style are those which may be considered as his last and best works, when he lived in affluence at court and studied at ease: Susanna and the Elders, the Prodigal Son, the Martyrdom of a female Saint at S. Sepolcro, and the S. Jerome at the Carmelites of Parma. His fortune terminated with the life of Ranuccio, whom he not long survived.

SPAGNOLETTO.—See RIBERA.

**** GIOVANNI SPAGNUOLO, surnamed LO SPAGNA.**

DIED 15—.

G. Spagna was one of the many foreigners reared in the school of Pietro Perugino. Most of them repassed the Alps to spread their master's manner, but Spagna established himself at Spoleti, where, and at Assisi, he executed his best works, some of which have been described by Vasari, in whose opinion he approached nearer to Pietro's colour than any other of that master's pupils, Raffaello only excepted. His dates extend to 1524, and perhaps beyond †. F.

SPAGNUOLO.—See GIUSEPPE MARIA CRESPI.

N. SPALTHOF.

The time and place of the birth of this master are not mentioned by any writer ; but the biographers agree that he was a painter of considerable credit ; that he had spent several years in his studies at Rome, and travelled on foot three several times to that city.

His most usual subjects are Italian markets, filled with a variety of cattle and human figures ; and also stalls and shops, where herbs, roots, and different kinds of vegetables, are exposed to sale ; which objects he copied exactly after nature, and gave them a great deal of roundness and relief, with a strong character of truth.

H. SPIERINGS.

He was a native of Antwerp, born about the year 1633, and proved a good painter of landscapes, having acquired a great deal of skill in his profession by travelling through Italy and France ; and in the latter he had the honour to be employed by Lewis XIV. for whom he painted several landscapes. His manner of designing was agreeable ; his trees, and the forms of them, are well chosen ; his touch is delicate, and his colouring has the look of nature. His foregrounds are enriched with a variety of plants, which he copied from nature, and his compositions have a pleasing and a good effect.

One of his greatest excellences was his ability to imitate the style and touch of other famous painters, and in particular of Salvator Rosa ; and he had the dexterity often to deceive those who deemed themselves able connoisseurs, several of them having peremptorily pronounced some of the performances of Spierings to have been the work of Salvator Rosa.

ALBERT VAN SPIERS.

DIED 1718, AGED 52.

He was born at Amsterdam, in 1666, and proved one of the best disciples in the school of William Van Inghen ; under whose direction he practised till he was qualified to appear with credit in his profession. Yet, though he might be considered as an able artist, he determined to visit Rome, to form himself there after the most perfect and beautiful models. He examined every production of the great masters that seemed worthy of his attention, but attached himself particularly to the works of Raphael, Julio Romano, and Domenichino ; and such of their compositions as he could not copy in colour, for want of time or opportunity, he took care to design with extraordinary correctness.

† This is Juan de Spanna, of Fiorillo and the Spanish biographers ; who say, that he was prevented from settling at Perugia by the envy of the native painters, and forced to go to Spoleto, where his talents and conduct soon procured him the rights of a citizen. F.

By that method of conducting his studies he established a good and elegant taste ; and he then visited Venice to improve his knowledge of colouring ; for which purpose he chose the works of Paolo Veronese for his guide, and attended also carefully to the manner of Carlo Loti. In the year 1697 he returned to his native city, with the character of an accomplished painter, and executed a great number of beautiful cielings ; also several very magnificent apartments at Amsterdam were entirely adorned by his pencil. But being influenced by the solicitation of his friends, and probably urged by the prospect of acquiring reputation and riches, he followed his profession with too much ardour, and laboured abundantly more than he ought, which impaired his health, and shortened his days.

Those who were most capable of judging of the merit of this master, allowed him to have à fruitful imagination, great correctness, and a constant attention to nature, which he never neglected in any of his compositions. He followed the taste of the Roman school, and, in respect of composition and design, endeavoured to imitate those great men who had formed themselves in that celebrated school ; but it was observed of him, that he followed them no farther than where they took nature for their guide.

JOHN SPILBERG.

DIED 1691, AGED 72.

He was born at Dusseldorp, in 1619, and at first was instructed in the art by his father, who intended to place him under Rubens ; but that project being disconcerted by the death of Rubens, he became the disciple of Govaert Flink, at Amsterdam, who at that time was in the highest esteem.

He continued in the school of that artist for seven years, and afforded such proofs of a happy genius, that before he quitted Flink, he distinguished himself as an excellent painter of history and portrait. The merit of his performances soon recommended him to the favour of the great, and he was appointed principal painter to the Count Palatine, at whose court he painted the portraits of that prince and his family, which gained him very great applause. He was honoured with a medal of gold from the hands of his patron, and received several others from different princes, by whom he was afterwards employed, as marks of their particular esteem.

The general opinion of the works of this master is, that they are well coloured, correctly designed, and finished with a bold, free pencil ; and there are at Dusseldorp several noble altar-pieces of his hand, which are evidences of the justness of that character. In the castle of that city are still to be seen the whole Labours of Hercules with figures as large as life, which is much commended ; and Houbraken also mentions, as one of the capital works of Spilberg, an allegorical picture, representing the Alliance between Music and Poetry, in which the female figures have abundance of elegance, and are grouped with judgment. They are as large as life, and the whole is well designed, and in a good taste.

ADRIANA SPILBERG.

She was the daughter of John Spilberg, born at Amsterdam, in 1646 ; and she learned the principles of painting from her father. Her greatest merit consisted in painting portraits with crayons, though she sometimes painted in oil ; and her works were very much esteemed for the neatness and delicacy of the handling, and their lively and natural tint of colour. Her eminent abilities occasioned her being invited to the court of the electress, at Dusseldorp, where she received all possible marks of approbation, respect, and honour ; and she afterwards became the wife of the celebrated painter, Eglon Vander Neer.

SPINELLO ARETINO.

DIED 1400, AGED 92.

Spinello of Arezzo, the pupil of Jacopo del Casentino, excelled his contemporaries in vivacity of conception. He painted at Arezzo, Florence, Pescia, and Pisa; and the portraits of Innocenzio IV. and Gregorio IX. His frescoes in the Campo Santo of Pisa would have remained without competition, had the colours equalled the conception. The style of his forms is too meagre even for the age in which he lived. There remains still at S. Agnolo, in Arezzo, his Fall of Angels, in which the horrid feature of Lucifer offers perhaps a single instance of an image too strong for the fancy that conceived it: it is said to have visited him in dreams, perturbed his mind and health, and hurried on his death. F.

PARRI SPINELLO.

LIVED STILL IN 1425.

Parri (or Gasparri) Spinelli excelled his father in colour; though in design he was still more barbarous and disproportioned. F.

BARTHOLOMEW SPRANGHER.

DIED 1623, AGED 77.

He was born at Antwerp, in 1546, and successively instructed by John Mady, Mostaert, Van Dalen, and a variety of other masters, in his own country, at Paris, at Milan, and at Parma; and in the latter city he worked for three years with Bernardo Soiaro, who had been a disciple of the incomparable Correggio. He went afterwards to Rome, and found a protector and patron in the Cardinal Farnese; who not only employed him in his palace of Caprarola, but recommended him to the pope, Pius V. who engaged him in his service at the Belvedere. There he spent two years and ten months * in painting a Last Judgment on a plate of copper six feet high (according to Sandrart), which contained five hundred heads; and was so highly valued, that, after the death of Pius, it was placed over his monument, as a principal ornament.

From Rome he entered into the service of the emperors Maximilian and Rodolphus II. by whom he was exceedingly caressed and honoured; and in 1588 Rudolph ennobled him and his descendants, and, in the presence of the whole court, placed a chain of gold, consisting of three rows, round the neck of the artist, and ordered him to wear it as long as he lived.

He painted in large as well as small; and at Vienna finished several grand altar-pieces, with figures nearly as large as life, and also a number of easel-pictures for the Imperial palaces. He received but little improvement at Rome, by neglecting to design after the antiques, by trusting too much to his memory, and by the want of sufficient judgment to guide and direct his genius. He had indeed an extraordinary lightness of hand, and great sweetness of pencil, which always procured him admirers; but he never could be induced to study after nature, and only worked by the assistance of imagination. His designs therefore shewed nothing of the Roman taste; the contours of his figures appear constrained and unnatural; and his outline, instead of partaking of the Roman school, is hard, stiff, and ungraceful. In most of his attitudes there is an air of affectation, which must be disgusting to a judicious eye; and the extremities of his figures

* Descamps says he finished that work in fourteen months, which seems to be a mistake; for Sandrart assures us, that he spent two years and ten months on that performance.

are usually so contorted and extravagant, that he is with great justice accounted a mannerist. However, he had in other respects considerable merit; his works shew a free pencil, and abundance of spirit; and in those of his latter time are to be seen a more natural tone of colour, and fewer extravagances. As he worked mostly for the emperors, for princes, and the prime nobility of Germany, his works are not frequently to be purchased; for his circumstances were so affluent, that he painted only for those who solicited him for his work, and he finished all his pictures entirely with his own hand, having never employed any assistant*.

FRANCESCO SQUARCIONE.

DIED 1474, AGED 80.

He was born in 1394, and became a painter of eminence, by forming his taste on the study of the most beautiful antiques. But, notwithstanding his being perpetually employed, and highly esteemed, at Florence, and other cities of Italy, yet, out of a desire to cultivate the art of painting in the most effectual manner, he quitted all the advantages of his profession, and travelled through Greece, to make designs after the finest models in statuary, sculpture, or architecture.

Those drawings and designs he brought back to Italy, and opened a school for painting, which immediately rose into the highest reputation; and it was remarked, that at one time he had a hundred and thirty-seven disciples under his direction; from which circumstance, added to his laborious zeal in promoting the knowledge and love of the art, he was called the Father of the Painters.

He possessed a great number of bas-reliefs, paintings, and designs, which served as instructors to his disciples; and he was so generally respected, that he was honoured with the visits of emperors, popes, cardinals, and the nobility of the first rank.

HENRY STABEN.

DIED 1658, AGED 80.

He was born in Flanders, in 1578, where he learned the first principles of the art; but after he had made a tolerable proficiency in his own country, he travelled to Venice, and placed himself as a disciple with Tintoretto; but the death of that great painter, which happened when Staben was not above sixteen years of age, deprived him of many advantages, which he might have gained under so famous a master.

He painted in a small size with astonishing neatness, and in his compositions shewed a commendable invention; and, making a proper allowance for his Flemish gusto, his manner of designing was agreeable, and the disposition of his figures judicious.

At Paris there is a picture by this master, which is preserved with extraordinary care, and is exceedingly admired. The subject is the Gallery of a Virtuoso, in which are placed cabinets, and other curious pieces of ornamental furniture. Above those, several pictures, of different subjects, are ranged in regular order; and every object is exquisitely finished, and placed in such

* B. Spranger may be considered as the head of that series of artists who, disgusted by the exility and minuteness of method then reigning in Germany, imported from the schools of Florence, Venice, and Lombardy, that mixed style which marks all the performances executed for the courts of Prague, Vienna, and Munich, by himself, John ab Ach, Joseph Heinz, Christopher Schwarz, &c. Colour and breadth excepted, it was a style more conspicuous for Italian blemishes than beauties, and in design, expression, and composition, soon deviated to the most outrageous manner.

exact perspective, that they afford the eye a most agreeable deception. Every part of those small pictures, which are supposed to be the decorations of that gallery, appear so distinct, with tints so aptly proportioned to their situations and distances, and the whole is executed with so delicate a touch, and so much judgment, that the performance is accounted truly admirable.

PALAMEDES PALAMEDESZ STAEVARTS, or STEVERS.

DIED 1638, AGED 31.

This artist was born at London, in 1607, though he is reckoned among the eminent painters of the city of Delft. His father, who was a Fleming, and esteemed an excellent workman in agate, jasper, and other precious materials, being invited to England by King James I. resided at London for some years, in which time his son Palamedesz was born, but was carried to Delft while he was yet a child, when his father returned to his native country.

He did not study the art of painting under any particular master ; but, by the force of a strong natural genius, and heedfully attending to the works of Esaias Vander Velde, he acquired a style of painting, and a tone of colour, much resembling his model ; but in the execution and finishing of his pictures, he was by good judges accounted far superior ; and by the best connoisseurs of his time his works were held in the greatest esteem.

He excelled in representing encampments with the sutlers' booths, and also in describing battles of horse and foot ; the scenes and situations which he chose were agreeably contrived, and he had a very happy manner of expressing the ardour of those who were engaged, the exultation of the victors, and the dejection of the vanquished, the dastards, and the dying. Yet his figures were designed entirely in the Flemish taste, and their habits and dress were taken from those of his own time.

His compositions are always full of spirit, and well disposed ; in every object nature is well imitated and truly represented ; the perspective distances are justly observed, and his figures truly proportioned, according as they are near or remote. His skies are clear ; his pencil is free, yet particularly neat ; and his pictures are distinguished by a remarkable thinness and transparence of his colouring.

He arrived very early at excellence in his profession ; and as he was cut off just in the bloom of life, his pictures are few, and exceedingly scarce ; and on that account, as well as on account of their confessed merit, they are much coveted, and bring large prices.

ANTHONY PALAMEDES STAEVARTS, or STEVERS.

DIED 1680, AGED 76.

He was the elder brother of Palamedsz, born at Delft, in 1604, and became a painter of some note ; but he was very far inferior to his brother in every part of painting, being neither possessed of so delicate a pencil, such transparence of colouring, such invention, disposition, or expression. He took pains to imitate nature, but without elegance of choice ; and the figures which he introduced were formal copies of what had occurred to his observation, without any thing graceful in the airs of their heads or in their attitudes ; and his draperies were only plain, dry, representations of the modes of his time.

Though he frequently painted portraits, yet his general subjects were conversations of persons of both sexes as if they were engaged at cards, or at entertainments of vocal and instrumental music, or at feasts or dances. Of those kinds he painted a prodigious number, which are but in small esteem ; though some of them are much better finished than others. But it has been

thought that the reputation of his brother's works conduced not a little to the recommendation of his own, as they were often bought by injudicious purchasers for those of Palamedesz, which are deservedly valuable.

ADRIAN STALBEMT.

DIED 1660, AGED 80.

He was born at Antwerp, in 1580, and is placed in the first rank among the Flemish painters. His style was landscape with small figures, which he executed neatly with a free and spirited touch, in imitation of the Velvet Brueghel, whose manner he carefully studied, and made the works of that delicate master entirely his model. His scenes were pleasingly chosen, and frequently solemn; his figures are properly introduced, and his trees are well formed, with great appearance of nature and truth, except that sometimes they might seem a little too green.

His reputation was so effectually established at Antwerp, that many of his pictures were sent to different parts of Europe; and his merit procured him an invitation to the court of Great Britain, where his paintings received the approbation of the best judges of that time; and even to this day they are mentioned with honour.

When he quitted England, he returned to his native city, where he continued to follow his profession in the eightieth year of his age. But those pictures which he painted towards his decline, are not comparable to those which were finished in the vigorous time of his life, though they have still a sufficient degree of merit to maintain the credit of the artist. Among a variety of subjects and views after nature, which he painted in England, the View of Greenwich was accounted a capital performance, and was exceedingly admired.

FRANCIS STAMPART.

DIED 1750, AGED 75.

He was born at Antwerp, in 1675, and it is said that he derived his knowledge of the art of painting from Tyssens. He was induced to practise portrait-painting, by having had some degree of success in that branch; but a much more prevalent inducement was the prospect of gain. At first he made Vandyck and De Vos his models; but what he afterwards painted was after nature.

While he was yet a young man, he was invited to Vienna by the emperor, who honoured him with the title of his cabinet painter; and his obtaining an employment of such distinction, at a court where usually there were many considerable artists, should seem a sufficient proof of his merit.

He contrived a method of painting, in an easy and expeditious manner, the portraits of the nobility, who have neither leisure nor patience to sit to a painter for a sufficient length of time. He therefore only marked the features with white, black, and red crayons, which was soon executed, and then, at his own leisure, worked on the portrait with colour, and only at the last finishing touched up the features after nature.

Those connoisseurs who have seen the works of Stampart, are profuse in his commendation; and an artist of credit and skill testifies, that it was the custom of that painter to lay upon his canvas a quantity of flesh-colour, in proper places, before he ever began to work, which contributed at once to lessen his labour, and to produce a much better effect.

MASSIMO STANZIONI.

BORN 1585, DIED 1656.

Massimo Stanzioni, whose works are by some considered as the standard of Neapolitan art, was of Naples, and a scholar of Caracciolo, with whose taste his own has some analogy. He had the assistance of Lanfranco, whom in certain MSS he calls his master; and of Corenzio himself, who in the practice of fresco was surpassed by few. In portraiture he followed the directions of Santafede, and became an excellent imitator of Tiziano. At Rome, when he had seen the works of Annibale, and, as some say, made acquaintance with Guido, he emulated the forms of the first and the tints of the second. The mighty talent which he possessed, at no long interval after his return to Naples, enabled him to enter the lists with the first names. At the Certosa, he painted a Dead Christ among the Maries, in competition with Ribera. This picture, which had become somewhat darker, Ribera persuaded the fathers to have washed, and, with a corrosive liquid, spoiled it to such a degree, that Stanzioni refused to retouch it, lest, as he said, so black a fraud should escape public indignation. But in that very church, or rather museum, where every artist, not to be outdone by his neighbour, seems to excel himself, Massimo left other proofs of his eminence, and especially a stupendous altar-piece of S. Bruno giving the Rule to his Friars. His pictures are frequent in the galleries of his own country, and highly esteemed every where else. The cyclings of Gesu Nuovo, and of St. Paolo, assign him likewise a conspicuous rank in fresco. His works were deeply studied, and aimed at perfection, during his celibate; when he married a woman of rank, the desire of maintaining her in state, made him undertake a greater number, and they became more defective.

The method, and, still more, the reputation of Stanzioni, reared a school of celebrated pupils. Muzio Rossi, who studied afterwards under Guido, at the age of eighteen, was strong enough to cope at the Certosa of Bologna with finished painters, and maintained on comparison his rank. His progress was intercepted by death. So was that of Antonio de Bellis, author of various pictures relative to the life of St. Carlo in his church, which were left imperfect by his death. His manner is Guercinesque, but retains traces of Guido, the great model of that school.

Francesco di Rosa, called Pacicco, knew Guido himself not, but copied his works with assiduity under the direction of Massimo. He is one of the few selected by Paolo de' Matteis, in a MS. catalogue, which admits no artist of mediocrity. He calls the style of Rosa almost inimitable, not only for correctness of design, but the exquisite form of his extremities, and, above all, the dignity and grace that attend his faces. He possessed in three nieces so many models of beauty, and in his own mind an idea to elevate them above the standard of human imperfection. His colour, as sweetly managed as densely embodied, maintains now its tone and purity in the numerous pictures with which he decorated the mansions of the great during a long life. He painted likewise some beautiful altar-pieces, as St. Thomas d'Aquino at the Sanità, the Baptism of S. Candida at S. Pietro d'Aram, and some others.

Aniella di Rosa, one of his nieces, might be called the Sirani of the Neapolitan school, in talent, in beauty, in death; which snatched the Bolognese by the poison of strangers, this by the dagger of a jealous husband. He was Agostino Beltrano, her fellow-scholar in the school of Massimo; where he distinguished himself in fresco, and as a colourist in oil. His wife was the companion of his labours, and frequently both prepared together the works which the master afterwards retouched, and sold as his own. She finished however some in her own name which

have been greatly praised, as the Birth and Death of the Madonna at the Pietà; not without suspicion that she was assisted by Massimo, as Artemisia Gentileschi had been more than once by Guido: whether she were or not, her original designs declare her mistress of the art; she is extolled by the painters and writers of her country, and admitted as a superior artist in the catalogue of Paolo de' Matteis. F.

GHERRARDO STARNINA.

DIED 1403, AGED 49.

He was born at Florence, in 1354, and was the disciple of Antonio Venetiano, with whom he studied design and colouring. He was indebted to nature for an excellent genius, and he took pains to cultivate that genius by incessant application. When he quitted the school of Venetiano, the first works in which he was employed were so highly admired, for the elegance of his manner, that his reputation was very soon and very firmly established; and his great abilities being made known to the king of Spain, that monarch invited him to his court, engaged him in several grand designs, and loaded him with presents; so that Starnina, some years after, returned to his own country, enriched and honoured.

Among a great number of his compositions which are at Florence, one is particularly mentioned as an accomplished performance. The subject is St. Jerom addressing himself to his Companions when he is near dying; and the artist has represented some of them writing down his last precepts, some attentively listening to his discourse, and some expressing the effect produced in their hearts by the doctrines he uttered. In that composition the figures were well designed and contrasted; they had animated looks, and proper attitudes; and the whole together was esteemed superior to any of the works of his predecessors.

JAN STEEN.

* DIED 1689, AGED 53.

He was born at Leyden, in 1636, and was successively the disciple of Knufter, Brower, and Van Goyen; but he made himself so acceptable to the latter by his wit, his droll disposition, and, above all, by the liveliness of his genius, that Van Goyen thought he disposed of his daughter prudently when he gave her in marriage to Jan Steen. However, although he had many opportunities of enriching himself, by other occupations as well as by his profession, he frequently was reduced, by an idle, intemperate, and dissipated course of life, even to the lowest ebb, and compelled to work for the subsistence of himself and his family.

In the subjects he painted, his genius appeared admirable; and, notwithstanding all the skill he had acquired from the different masters, his genius was his principal director; for he seemed rather to derive his powers in painting from inspiration than instruction. Few painters have animated their figures more than Jan Steen, or equalled him in the strength of expression. His drawing might sometimes be censurable; but his design was generally correct, his figures well disposed, and his characters strongly marked. His touch is light, easy, and free, and his colouring appears always lively and natural.

A capital picture of Jan Steen's painting, is a Mountebank attended by a number of spectators, in which the countenances are wonderfully striking, as being full of humour, and uncommon variety. Houbraken mentions a remarkable picture painted by this master, representing a

* Houbraken fixes his death in 1678, aged 42, eleven years earlier than other writers

wedding. It consisted of the old parents, the bride, the bridegroom, and a lawyer or notary. Every person in the composition was exceedingly natural, with surprising expression in the old, as well as the young. The notary is described as if he was thoroughly engaged in attending to the words which he was to write down; the bridegroom appears in a violent agitation, as if dissatisfied with the match; and the bride seems to be in tears; every character evidencing the ready and humorous invention of the artist. Houbraken also mentions another composition, equally excellent, representing the Funeral of a Quaker; in which each face is distinguished by so strong, so droll, and so humorous a cast of features, that it excites mirth in every beholder; and would convince us that he had nature for the model of every object, the whole seeming so accurately designed, and with such an air of nature and probability.

In designing his figures he shewed remarkable judgment and skill; for, at the first sight, one may perceive a proper distinction of the ranks and conditions of the persons introduced in his subject, the difference between a gentleman and a boor, or of those in high or low stations, by their forms, their attitudes, their air or expression; so that in this respect he appears worthy of being studied by other painters. His works did not bear an extraordinary price during his life, as he painted only when he was necessitous, and sold his pictures to answer his immediate demands. But after his death they rose amazingly in their value, and are rarely to be purchased, few paintings bearing a higher price, as well on account of their excellence as of their scarcity.

GIOVANNI BATTISTA STEFANESCHI, called EREMITA DI MONTE SENARIO.

DIED 1659, AGED 77.

He was born at Florence, in 1582, and even in his youth gave early tokens of a good and apt genius; and was afterwards encouraged by his friend Andrea Commodi, to apply himself to the study of the art of painting. Andrea took him under his own care, pointed out to him the best rules for his improvement, and made him so thoroughly acquainted with the true principles of his art, that in a short time he rendered himself very considerable, by the correctness of his design, and a beautiful lively tone of colouring. He also acquired an additional degree of knowledge from the instructions of Ligozzi and Pietro da Cortona, and became an excellent painter in oil and in miniature.

Ferdinand II. duke of Tuscany, held him in great esteem; and for that prince he painted several historical sacred subjects in miniature; four of which were of a larger size than usual, and of exquisite beauty, being painted after four capital originals of Raphael, Correggio, Titian, and Andrea del Sarto. The figures of Stefaneschi were exceedingly graceful and lovely; his style was grand, his touch delicate; and the chiaroscuro was happily and judiciously managed.

STEFANO, called FIORENTINO.

DIED 1350, AGED 49.

Stefano, of Florence, is the only one of Giotto's scholars, who aimed at something beyond the mere imitation of his master, and by the relation of Vasari surpassed him in every part of the art. He was his grandson, by a daughter called Caterina, with a talent which searched for every difficulty, and a will determined to surmount it. He was the first who attempted foreshortening, and if he failed of complete success, he certainly corrected perspective, and gave more varied turns, more character, and greater vivacity, to heads. His most accredited works in the church of Ara Cœli at Rome, S. Spirito at Florence, and elsewhere, are no more; no

authenticated picture of his remains in Tuscany, unless we except a Madonna in the Campo Santo, of Pisa, undoubtedly in a greater style than the works of his master, but retouched. F.

TOMMASO DI STEFANO, called GIOTTINO.

DIED 1356, AGED 32.

He is supposed to have been the son and scholar of the preceding artist, and acquired the surname of Giotto, from the great resemblance of his works to those of Giotto. A Pietà which still remains of him at J. Remigi, in Florence, and some frescoes at Assisi, bear indisputable marks of that style. He had a scholar, *Gio. Tossicani*, of Arezzo, who worked at Pisa, and in the rest of Tuscany. In the baptistery of Arezzo, are two figures of S. Philipo and Giacomo, originally painted by him, and repainted by Vasari in his youth; from which, though they had been spoiled, he confesses to have derived considerable improvement.

JACQUES STELLA.

*DIED 1647, AGED 51.

He was born at Lyons, in 1596; and his father, being a painter, instructed him carefully in his art, as soon as he found him capable of learning to draw. Jacques had arrived only at his ninth year, when he had the misfortune to be deprived of his father; but even at that early age he could design well, and afforded an expectation of his future merit.

In his twentieth year he travelled to Italy, with an intention to complete his studies at Rome; but passing through Florence, he was engaged by Cosmo de Medicis, the Grand Duke, and continued in his service for seven years. He then proceeded to Rome, where he studied the antiques, the works of Raphael, and the compositions of other great masters, with such success, that he obtained an excellent taste of design, and performed works, in large as well as in small, which effectually established his reputation.

As he had received repeated invitations to the court of Spain, he determined at last to visit that kingdom; but travelling through France in his progress, he could not resist the solicitations of Cardinal Richelieu, who recommended him to the king, and procured him a pension of a thousand livres, together with the employment of state-painter, and an apartment in the Louvre; and beside all those advantages, the order of St. Michael was conferred upon him, as a particular mark of the king's favour.

This master had an extensive genius; and though history engaged his attention principally, yet he painted all kinds of subjects with equal readiness and ease. His invention is noble, his attitudes are natural, and his outline is correct; but his expression is not striking, nor are his local colours sufficiently determined; his carnations are rather too red, and generally the same kind of tint predominates through them all; though his pictures, taking the whole together, are very agreeable. The subjects which he painted best are of the pastoral kind; however, he shewed great excellence in painting boys, perspective, and architecture; yet by the ablest judges he is accounted a mannerist.

FRANCOIS STELLA.

DIED 1661, AGED 60.

He was the brother and disciple of Jacques Stella, born at Lyons, in 1601. He travelled

* De Piles and the Chronological Tables agree that Stella died at the age of 51, in 1647; but the authors of the *Abrégé de la Vie des Peintres* fix his death in 1657, at the age of 61, making a difference of ten years.

with his brother to Italy, lived with him during his residence at Florence, and afterwards went along with him to Rome; but as he did not possess such a genius as Jacques, he never could equal him in any branch of his profession.

Orlandi, in the *Abecedario Pittorico*, is guilty of a great error, in ascribing to this master the character, the age, and the merit, of Jacques Stella, referring to De Piles for his authority, whereas there appears nothing in De Piles any way referable to Francis Stella.

HENRY STENWYCK, or STEENWYCK, the Old.

DIED 1603, AGED 53.

He was born at Steenwyck, in 1550, and was the disciple of John de Vries, who excelled in painting architecture and perspective. In imitation of the style of his master, Stenwyck chose those kind of subjects; but surpassed him and all his contemporaries, in the truth, neatness, transparency, and delicacy, of his pictures. His subjects were the insides of superb churches and convents, of Gothic architecture, and generally views of them by night, when they were illuminated by flambeaux, tapers, or a number of candles fixed in magnificent lustres, or sconces.

He was a thorough master of the true principles of the *chiaroscuro*, and distributed his lights and shadows with such judgment, as to produce the most astonishing effects. The reflections of his lights are charming; and every column, cornice, or other member of his Gothic architecture, is painted with the utmost truth and precision. His pencil is wonderfully delicate, his touch light and sharp; and as he was not expert at designing figures, those that appear in any of his compositions were inserted by Brueghel, Van Tulden, and other eminent artists.

The genuine pictures of this master are extremely scarce, and very highly prized in every part of Europe.

* HENRY STENWYCK, or STEENWYCK, the Young.

He was born about 1589, and was the son of the famous Henry Stenwyck, by whom he was taught the art of painting; and, by studying the works of his father from his infancy, and also receiving excellent directions from him, he adopted the same manner and style; and, by some very competent judges, was thought to have often equalled, if not surpassed, his father.

Vandyck, who admired his works, introduced him to the court of King Charles I. where he met with such a degree of encouragement as was due to his extraordinary talents, and found employment in England for several years. His usual subjects were the insides of churches and grand edifices; but at last he quitted the dark manner, which he had originally acquired by imitating the manner of his father. He sometimes painted the back-grounds of Vandyck's portraits, as often as they required ornamental architecture; and it is the portrait of the younger Stenwyck which was painted by Vandyck, and perpetuated by his hand among the distinguished artists of his time.

He died at London; and his widow, who practised perspective painting during the life of her husband, retired after his death to Amsterdam, where she followed that profession, and painted

* The authors of the *Abrégé de la Vie des Peintres* call the son of Henry Stenwyck, Nicholas, though Descamps and most writers affirm, that the name of the younger Stenwyck, who resided in London, and was favoured by Charles I. and Vandyck, was undoubtedly Henry. There was a painter at Breda, of the name of Stenwyck, who is by some called Nicholas, and probably those authors have mistaken the one for the other; but the subjects painted by the latter were emblems of mortality and still life, whereas Henry Stenwyck painted no subjects but of perspective and architecture.

in the style of her husband and his father with great credit; and as her works were generally esteemed, she was enabled to live in affluence and honour.

**IGNAZIO STERN.

BORN 1698? † 1746?

Ignazio Stern, a scholar of Cignani, operated in Lombardy: an Annunciation in the church of the Nunziata at Piacenza, has a certain grace which seems to have been the characteristic of this painter. Stern afterwards resided at Rome, and painted in fresco the sacristy of S. Paolino, and left oil-pictures in the church of S. Elisabetta and elsewhere. His profane histories, conversazioni, and similar subjects, have obtained place even in royal cabinets. F.

WILHELM STETTLER.

DIED 1708, AGED

Of this painter, the son of a counsellor of Berne, Fuessli has published a considerable biographic fragment, from a MS. written by himself, and containing anecdotes of the earlier part of his life. By these it appears that he was a pupil of Conrad Meyer, at Zurich, and of Joseph Werner, at Paris; that he painted miniatures, though he was a designer of history; that he excelled in every thing which related to the civil, military, and religious costume of the ancients; and that he visited Holland, and afterwards Italy, in company with Patin the antiquary, for whom he had designed whatever is valuable for precision, style, and taste, in his volumes.

He seems to have been a man who conceived slowly, but retained well, and practised with energy. The learning that gives a classic merit to his designs, is not superior to the skill that composed, or the fancy that conceived them. The Dreams of Olympias and Alexander especially, hers of his conception, his on the taking of Tyre, among the series of designs for Quintus Curtius, formerly in the possession of Fuessli, prove a vigour of imagination little short of poetic inspiration. F.

*TOBIAS STIMMER.

BORN 1534, DIED 15—.

Tobias Stimmer was a native of Schaffhausen. Of his youth, his master, his studies, we know nothing; but as his life was short, and the greatest part of it totally absorbed by furnishing designs for the numerous publications of the times, the frescoes which he executed on the outside of many mansions at Schaffhausen, Strasburg, Frankfurt, and which procured him a call to the court of the Markgrave of Baden, prove that his talent as a painter must have been decisive at an early period. Of his works in fresco, the most celebrated appears to have been at Schaffhausen, a Marcus Curtius leaping into the Gulf, mentioned and extolled by Sandrart, who says, he seemed 'to start from the wall and rush on the beholders.' Of this figure or group nothing now remains; but of the vigour that conceived and the skill that foreshortened it, those who are acquainted with the wood-cuts executed from the designs of Stimmer, may form an adequate idea: the most remarkable of these is that series of biblical subjects, published 1586, at Basle, by Thomas Guarin, consulted and recommended by Rubens. The invention and execution of these belongs entirely to himself; in most of his other works, the larger Bible, the Book of Hunting, the Livy, the Flavius Josephus, &c. he was assisted by his scholar Christopher Maurer of Zurich. F.

NICHOLAS DE HELT STOCCADE.

He was born at Nimeguen, 1614; and having the advantage of a near alliance to David Ryccaert the old, who was his father-in-law, he became his disciple, and was instructed by him with extraordinary care. But as soon as he imagined himself capable of subsisting by his own industry, and by the knowledge he had already acquired, he travelled first to Rome to improve himself in design, and went afterwards to Venice, to study that excellence of colouring for which the artists of the Venetian school are so particularly eminent.

In his return to his own country he visited France, where his works received great approbation; and he was appointed painter to the French king. Most of the paintings of this master are preserved in Venice and Rome, as he resided for a long time in those cities; and few of them are to be met with in our kingdoms, though they are very much prized.

The historical pictures which he painted are of a large size, and his figures are designed in a good taste. He had a broad and free manner of penciling, with a remarkable sweetness of colour, and shewed an ingenious singularity in expressing the actions and passions of his historical characters, in a manner very different from other designers. For instance, while, in the story of Andromeda, many other painters represented her as almost dying with fear and terror, on her apprehension of her danger from the monster, this artist described her in modest confusion, as blushing more from the consciousness of her being exposed naked, than terrified at all the horrors with which she was threatened. That picture, and those of Clelia, and Joseph distributing the Corn in Egypt, are exceedingly admired, and were highly celebrated by the best poets of the Low Countries.

ABRAHAM STORK.

DIED 1708.

He was born at Amsterdam; but the master from whom he learned the art is not mentioned. He studied assiduously after nature, and sketched every vessel and every view which he intended to introduce in any of his compositions; by which means his seas, rocks, havens, and ships, have a strong character of truth to recommend them.

His usual subjects are, the representation of vessels at sea, in calms or storms, or riding at anchor in havens; also views of sea-ports, with a great variety of boats, barges, and ships, with a great number of figures, occupied in different employments, lading or unlading the vessels. His colouring is pleasing, his touch full of spirit, and his pencil clean, neat, and delicate. His figures, though small, are designed with a correct exactness; and his compositions are generally filled with such a number of them, as at once surprises and entertains the observer.

A most capital picture of this master, is the Reception of the Duke of Marlborough in the River Amstel; in which he has represented an inconceivable number of vessels, barges, and yachts, superbly decorated, and crowded with figures in a variety of habits, adapted to their different dignities, ranks, and conditions. And although the composition is immense, yet it is disposed without any confusion, and every part of it is very neatly handled, and delicately finished.

He had a brother who was a landscape-painter, and for the most part painted views of the Rhine; but he did not arrive at the excellence of Abraham.

JOHN STRADA, or STRADANUS.

* DIED 1604, AGED 68.

He was born at Bruges, in 1536, of an illustrious family, and in that city studied the first principles of painting; but, to complete his knowledge, he went very young to Italy, and for some time found employment at Florence, in the palace of the duke, and also in the palaces of some of the nobility. From thence he proceeded to Rome, where he exerted his utmost industry to study the antiques, the works of Raphael and Buonaroti, which gave him a much better taste of composition and correctness, and enabled him to appear as one of the eminent artists of his time. Before he quitted Rome, he painted in conjunction with two celebrated masters, Daniel da Volterra, and Francesco Salviati, at the pope's palace of Belvedere, and acquired a great deal of the manner of Salviati.

Although he was invited to Naples, and other cities of Italy, where he finished a great many considerable works in fresco and in oil, yet he fixed his residence at Florence; and in that city are still to be seen some noble performances of Stradanus, which will perpetuate his reputation. In particular, a painting representing the Crucifixion of Christ between the Thieves; which is a grand and fine composition, consisting of a number of figures of foot-soldiers and horsemen, all of them rather larger than life; and around the Cross are the Virgin, St. John, and Mary Magdalen.

Besides the subjects taken from sacred history, which he was frequently engaged to undertake, he delighted to paint animals, huntings, and sometimes battles, all which subjects he executed in a noble style, with a ready hand, and firm pencil. But notwithstanding his long residence in Italy, and his ardent studies after the antiques and famous painters of Rome, he always retained too much of the Flemish taste, nor could he ever totally divest himself of it.

Stradanus, however, had a good taste of design, and an agreeable tone of colouring; and those works of his which are in the palace of Belvedere at Rome, maintain their credit, although they are placed among the paintings of Salviati and Volterra.

JURIAN VAN STREEK.

DIED 1678, AGED 46.

He was born at Amsterdam, in 1632; and those objects of still life which he chose for his subjects, were painted by him in a very agreeable manner. He carefully studied and imitated nature in all his compositions, and he grouped his objects with so much judgment, that they harmonized very pleasingly together. He understood the chiaroscuro thoroughly, and by that means gave his pictures great force, relief, and true resemblance of nature.

He sometimes painted portraits, which were well esteemed; and had a free, firm pencil, as also great truth in his colouring.

* De Piles, and Resta, fix the birth of Stradanus in 1527, and his death in 1604, aged 77; yet Sandrart, and other writers, fix his birth in 1536, and his death in 1604, aged 68. But the authors of the *Abrégé de la Vie des Peintres*, though they appear to be persons of taste and judgment, have unaccountably affirmed, that Stradanus was fourscore and two years old at his death, although they fix his birth in 1536, and his death in 1605, which dates can only allow him to be 69.—See *Abrégé*, &c. Vol. II. p. 113.

HENRY VAN STREEK.

DIED 1713, AGED 54.

He was the son of Jurian Van Streek, born at Amsterdam in 1659, and at first was instructed by his father, till he was a tolerable proficient ; but afterwards he was placed as a disciple with Emanuel de Wit.

Under the direction of that master he studied for several years, and assumed his manner and style of colouring ; yet his inclination led him principally to paint architecture ; and he gained considerable reputation by his performances in that style, which were usually views of the insides of churches, convents, palaces, town-halls, and other grand buildings, in which his perspective was regular and true, and the imitation very exact.

N. VANDER STRETEN, or STRAETEN.

He was born in Holland, in 1680, and had an extraordinary genius, with a very lively imagination ; by which he made a remarkable progress in the art of painting, at an early time of life. Nature was his principal study ; and by diligent practice he acquired an uncommon freedom of hand ; and, at his first setting out in his profession, was qualified to make a considerable figure among the best landscape-painters of his time.

He shewed abundance of merit in his drawings after nature with black and red chalk ; but his inordinate love of associating with a set of gay dissolute companions, deprived him of his fortune and reputation, and destroyed those talents which, if they had been properly cultivated, might have procured him affluence, honour, and esteem.

He visited London, as it seemed the most certain place in Europe for an artist to meet with encouragement, and he had the good fortune to find his work so much coveted, that he could scarce execute the quantity that was bespoke ; and his pictures had, at that time, such real merit, as justified the eager desire of the public to possess some of his performances. But the affluence which he for some time enjoyed, served only to give him a stronger appetite to his predominant pleasures ; and wherever he could procure a flatterer to feed his vanity, he wasted his substance to entertain him.

So abandoned a course of life as he constantly indulged, impaired his abilities ; and although he shewed the same freedom of hand, he had neither the same judgment, nor the same force. He painted ten pictures in one day, and each of them full of agreeable variety, with views of mountains, forests, water-falls, and other pleasing incidents ; and those pictures were fixed up in taverns, where he too frequently consumed his time and his fortune ; yet, even in such a place, they excited the curiosity of many connoisseurs, who resorted thither to see them. However, his early productions are far superior to those of his latter time, and it is from those only that his character, or power as a painter, ought to be estimated.

PETER STRUDEL.

DIED 1717, AGED 37.

He was born in the Tirolese, in 1680, and went early to Venice, where he became a disciple of Carlo Loti, and acquired some eminence in composition and colour.

By the emperor Leopold he was invited to Vienna, and dubbed a baron. Many of the churches and convents of Germany are adorned by his paintings ; and, when the shortness of his life is considered, it might appear amazing to think what a number of large works were finished by one who was neither a borrower nor a mannerist.

F.

**GEORGE STUBBS.

BORN 1724, † 1806.

This celebrated anatomist and painter of animals was a native of Liverpool: why, as it is said by the compiler of a periodical obituary, he should, 'at the age of thirty, have gone to Rome for improvement in his studies,' is not easily accounted for; London was the best theatre to exercise his talents for the dissection and the portraiture of animals, of horses (which he chiefly excelled in) especially, and in London he fixed his residence. That his skill in comparative anatomy never suggested to him the propriety of style in forms, if it were not eminently proved by his Phaeton with the Horses of the Sun, would be evident from all his other figures, which, when human, are seldom more than the attendants of some animal, whilst the style of the animals themselves depended entirely on the individual before him: his tiger for grandeur has never been equalled; his lions are to those of Rubens, what jackals are to lions: but none ever did greater justice to the peculiar structure of that artificial animal, the race-courser, and to all the mysteries of turf-tactics, though, unfortunately for the artist, they depend more on the fac-similist's precision than the painter's spirit. Stubbs was perhaps the first who painted in enamel on a large scale. He was an associate of the Royal Academy‡. F.

STUDIO.—See HENDRICK VAN LINT.

ERNEST STUVEN.

DIED 1712, AGED 55.

He was born at Hamburg, in 1657, and was taught the rudiments of the art by one Hins, a painter in that city; but at the age of eighteen he went to Amsterdam, and spent some time under the direction of John Voorhout, and William Van Aalst.

As he had observed that portrait-painting was a most profitable branch of his profession, he applied himself to it industriously; but he soon perceived that his pencil was better adapted to the painting of fruit and flowers, and therefore he placed himself as a disciple with Abraham Mignon. His works soon recommended him to the favour of the public, and he was considered as a very neat, though not a first-rate, artist in that class.

**BARTOLOMEO SUARDI.

LIVED STILL 1529.

B. Suardi, a Milanese, was distinguished by the name of Bramantino, as the favourite scholar of Bramante Lazzari. We may venture to place him in the first ranks of his time as a painter, without recurring to the bird and beast-deceiving wonders, ascribed to him by Lomazzo. He improved on the elements acquired of his master, at Rome; and returned to Milano with better tones of colour and more breadth of drapery. A Madonna with a St. Michel and Ambrose, in the gallery Melzi, a work of Venetian hue, is of that period; and some altar-pieces in S. Francesco have a grandeur of forms and colour superior to his epoch: but his characteristic prerogative is

‡ Stubbs published a work, completed 1766, under the title of 'The Anatomy of the Horse; including a particular description of the bones, cartilages, muscles, fascias, ligaments, nerves, arteries, veins, and glands; in eighteen tables from nature:' and before his death three numbers of another work, which was to have consisted of six, intitled, 'A Comparative Anatomical Exposition of the Structure of the Human Body with that of a Tiger and a common Fowl, in thirty tables.'

perspective, whose rules the veneration of Lomazzo has preserved : in architecture he possessed the classic taste of his master, and in a Milanese pupil, who adopted his name, Agostino di Bramantino, left an imitator little inferior to himself, and the most expert master of what is styled ' sotto in su ;' a specimen of which existed in the church del Carmine, of such excellence, that Lomazzo joins it to the cupola of Coreggio as a model in that branch. Agostino flourished about 1540. F.

LAMBERT SUAVIUS.—See LAMBERT LOMBARD.

PETER SUBLEYRAS.

DIED 1749, AGED 50.

He was born at Usez, a town in Languedoc, not far from Nismes, in 1699, and was the son of an indifferent painter, who placed him as a disciple with Anthony Rivalz at Toulouse.

His proficiency under that master was considerable, and it qualified him to appear to such advantage at Paris (where he gained the academical prize), that he was sent to Rome.

At Rome he rose to reputation, and was employed by the pope, the cardinals, and the principal nobility. His works were coveted, not only by the grandees of Italy, but by several of the princes of Europe. He painted one grand composition for the church of St. Peter, which was extremely commended ; he finished also many easel-pictures for private persons ; and had the honour to paint the portraits of Benedict XIV. and a great number of the cardinals and princes who resided at Rome, where he himself, not unregretted, died.

JUSTUS SUBTERMANS, or SUTERMANS.

DIED 1681, AGED 84.

He was born at Antwerp, in 1597, and was the disciple of William de Vos, though he also received instruction from Francis Pourbus. By practising under both of those masters, he formed a style that was accounted elegant, and in his colouring and disposition equalled the best masters who were his cotemporaries.

But, having established his reputation in his own country, he travelled to improve himself in Italy ; he visited the principal cities, and accurately studied every thing that could any way conduce to the advancement of his taste or his knowledge. For many years he was employed by Cosmo II. duke of Tuscany, by the emperor Ferdinand II. by Pope Urban VIII. and by most of the cardinals, princes, and nobility, of every city through which he passed.

The invention of Subtermans was admirable, and he had an elevated manner of thinking and composing ; his attitudes were just and natural ; his draperies broad, and well cast ; his colouring, though of a particular kind, was strong, lively, and pleasing, shewing a powerful effect from the management of the chiaroscuro ; and his expression is excellent. All which perfections in this great master may be observed in a celebrated picture of his hand, in the palace at Florence : the subject of it is the Homage sworn to Ferdinand II. by the Florentine Nobility. It is a grand and fine composition ; the colouring is wonderfully natural and true, having also an extraordinary force ; and the portraits are designed so judiciously, and have their characters so well marked, that it is easy to perceive one of his greatest excellences consisted in painting portraits.

EUSTACHIUS LE SUEUR. -

DIED 1655, AGED 38.

He was born at Paris, in 1617, was the disciple of Simon Vouet, and became one of the most eminent artists of the French school, his reputation having rose to so high a degree that he was called the French Raphael. He studied those antiques to which he had access in his own country with all possible assiduity, and seemed to be always ambitious of imitating the style of Raphael (as well as other distinguished masters of the Roman school; but, aiming to be delicate, his proportions are sometimes too slender, and his figures frequently appear to have too great a length).

The invention of Le Sueur was easy and fertile; his compositions grand and judicious; his draperies shew simplicity and grandeur united, in conformity to the taste of Raphael; and in the manner of his folds he endeavoured to observe the order of the antique. Yet, perhaps, his too close attention to the antique, contributed in a great measure to that hardness and dryness which are observable in some parts of his works. He never quite divested himself of the manner of colouring which he had acquired under Vouet, and knew but little of the chiaroscuro, or of those colours which are called local.

Le Sueur had undoubtedly very extraordinary merit, but that merit is blended with great imperfections; so that, in some parts of every picture he painted, he appears unequal to himself. His taste of design, and the airs of his heads, are justly to be admired; but his naked figures are usually faulty in the disposition, as well as the action of the muscles. The distribution of his lights and shadows is not judicious; his colouring is bold, but not free; and there seems to be too much strength in proportion to the design. Yet his attitudes are always noble, simple, and natural; his expression is great, and well adapted to his subject; and he was ingenious in the choice of his objects. Upon the whole, he had an uncommon mixture of the elegances and defects of painting; he excelled in the superior and most difficult parts of his profession, and erred in those which are least important.

The principal work of this master is the Life of St. Bruno, in twenty-two pictures, preserved in the cloister of the Chartreux at Paris; it employed him for three years, and by that performance posterity will be enabled to judge of his eminent abilities*.

* The pictures of the Chartreux, lately consigned to the profane clutch of restoration in the attic of the Luxembourg, are now little more than the faint traces of what they were when issuing from the hand of their master. They have suffered martyrdom more than once. It is well that the nature of the subject permitted little more than fresco in the colouring at first, and that the great merit of their execution consisted in that breadth of vehicle which monastic drapery demands, else we should have lost even the fragments that remain. The old man in the fore-ground, the head of St. Bruno, and some of the disputants in the back-ground of the Predication; the bishop and the condemned defunct in the Funeral; the apparition of St. Bruno himself in the Camp; the female figure in the eleemosinary scene, and what has suffered least of all, the Death of St. Bruno, contain the least disputable marks of the master's primitive touch. The subject of the whole, abstractly considered, is the personification of sanctity, and it has been represented in the series with a purity which seems to place the artist's heart on a level with that of his hero. The simplicity which tells that tale of resignation and innocence, despises all contrast of more varied composition, though not always with equal success. St. Bruno on his bed, visited by angels, building or viewing the plan for building his rocky retreat; the hunting-scene, and the apotheosis; might probably have admitted happier combinations. As, in the different retouchings, the faces have suffered most, the expression must be estimated by those that escaped; and from what still remains, we may conclude that it was not inferior to the composition.

**GIO. FRANCESCO SURCHI.

BORN , † ABOUT 1590.

G. F. Surchi, called Dielai, was a pupil and assistant of the Dossi, and, thus instructed, excelled in history, and still more in ornament. Of his decorative talents few proofs remain; many of his historic ones. In the ease, vivacity, and grace of figures, and a natural cast of drapery, he approaches Dosso; in boldness of colour and force of chiaroscuro he even attempted to go beyond, and thus sometimes produced crudity and dissonance. Two of his Presepîi are in high esteem at Ferrara, one at the Benedictines, the other at S. Giovannino; to which is joined the portrait of Ippolito Riminaldi, then eminent in law: which of these two pictures deserve preference, has been disputed by writers, but all agree in allowing excellence to both. F.

HERMAN SWANEFELD, called The HERMIT of ITALY.

DIED 1680, AGED 60.

He was born in 1620, and it is generally said that he was the disciple of Gerard Douw; but he went very young to Italy; and his genius prompting him to landscape-painting, he placed himself as a disciple with that inimitable artist Claude Lorraine, and soon proved himself worthy of so distinguished a master. He studied nature incessantly; and very frequently, along with Claude, observed the tings of the morning-light on the surfaces of different objects, on the mountains, rocks, trees, skies, and waters; and the various effects of light at noon and evening; by which he was enabled to give his own works so much beautiful truth and nature, as will for ever render them extremely estimable.

It afforded him particular delight to frequent the elegant remains of antiquity about Rome, to observe and to design after the finest ruins; and in that entertainment he spent all his leisure hours. From which studious and retired manner of life, he was called the Hermit; and although he was by birth a Fleming, he was distinguished by the name of the Hermit of Italy.

His pictures have a sweetness and tenderness like Claude, but they want his warmth, and are not so striking in their effect; yet, with respect to his figures and animals, they are far superior to those of his master, in the design as well as the outline. The forms and the touchings of his trees are evident proofs of the delicacy of his ideas and of his pencil; and as the paintings of Swanefeld approach nearest to the style and manner of Claude, they have always been proportionably prized; and, contrary to what has happened to some of the greatest artists that ever painted, his pictures were so eagerly coveted, that, even in the life-time of Swanefeld, they were sold at excessive high prices.

DANIEL SYDER.

DIED 1721, AGED 74.

He was born at Vienna, in Austria, in 1647, and there received his education in philosophy and polite literature; but he went young to Venice, and studied the art of painting under Carlo Loti. After a close application for some years, he imitated the manner of that artist with so great accuracy, that many of his pictures have been taken for those of his master; and even in Italy, where two or three pictures of the same subject are seen, it is a disputable point at this day, which were painted by Syder, and which by Loti.

When he had continued a sufficient length of time at Venice to perfect his knowledge of the

art of colouring, he removed to Rome, to obtain a more improved taste of drawing and design, as the Roman school excelled in those branches; and, preferably to all others in that city, he placed himself under the direction of Carlo Maratti, who was at that time the most celebrated master in Italy. Every advantage he could hope for he obtained from the precepts of that great man, who not only communicated whatever observations might be profitable to him in his profession, but also recommended him to the favour of the duke of Savoy. That prince having received him with singular respect, engaged him in his service; and was so exceedingly pleased with his performances, that he shewed him many public marks of his regard, and conferred on him the honour of knighthood.

Two capital compositions of this master are at Rome, one in the Chiesa Nuova, and the other in the church of St. Filippo Neri; the subjects of which pictures are, the Gathering of the Manna in the Desert, and a Last Supper. In both the disposition is good, the drawing and design so correct, and the expression of the passions so excellent, that those two compositions are deemed sufficient to eternize his reputation.

One incident relative to this master may not be unworthy of the reader's notice, as it serves to shew how highly he was favoured by his patron the duke of Savoy. To unbend his mind from the fatigue of composing historical subjects, he sometimes painted portraits; and when the duke sat down to be painted, Syder appeared in some confusion, having mislaid his maulstick; but the duke offered him his walking-cane, which was very richly set with diamonds, and cheerly asked him whether that would answer his purpose. The painter made use of it while the duke sat, and presented it to him as soon as he arose; but the courtiers, having previously received their directions, prevented him from returning it, and told Syder that the duke never resumed a gift which he had voluntarily bestowed.

T.

ANDREA TAFFI.

DIED 1294, AGED 81.

He was born at Florence, in 1213, and was the first who introduced among his countrymen the true knowledge of the art of painting in mosaic, as Cimabue had before revived the art of painting in fresco and distemper in that city. Andrea, having heard of some very famous Greek artists who painted mosaic in the church of St. Mark at Venice, went thither, and cultivated an intimate friendship with a principal person among them, called Apollonius, and finally prevailed on him, by solicitations, by presents, and by large promises of advantage, to accompany him to Florence, to teach him the best manner of working in mosaic, and also the method of compounding the most durable kind of cement.

On their arrival at Florence they associated together, and executed several works, which in that age were wonderfully admired. But the performance which secured the fame of Andrea, was a Dead Christ, which he finished with his own hand, in a chapel at Florence; and it cost him abundance of care and labour, as the design was seven cubits long.

Undoubtedly Andrea was very far excelled by Giotto, and many other subsequent artists, yet he had the honour of being the first who instructed his countrymen in the art of mosaic, and pointed out to them that road to excellence which they afterwards very happily pursued.

EMILIO TARUFFI.

DIED 1694, AGED 62.

He was born at Bologna, in 1632, and was a disciple of Albano, with whom he studied for some years; and then appeared in his profession with all those advantages that might be expected from an artist directed by so eminent a master.

The taste of Taruffi in landscape was beautiful, and he had a most agreeable choice in his scenes and situations; his figures are elegant, and placed with judgment; and, as well in his torical compositions as in his landscapes, he had a lively and pleasing manner of painting and designing. There is a fine picture by Taruffi, in the noble collection of the earl of Pembroke, at Wilton, representing Cupid forcing away his Bow from another Boy who had seized it.

AGOSTINO TASSI.

BORN 1566, DIED 1642.

A. Tassi, or rather Buonamici, of Perugia, as bad a man as a distinguished artist, must be traced to the school of Paul Brill, though he had the ambition to be considered as a nurseling of the Caracci: condemned to the galleys at Livorno, whilst he enjoyed the reputation of one of the first landscape-painters, he employed the period of his slavery, to make himself master of every marine object that fell under his observation, and obtained the first rank in that branch of art. His storms, ships, men, their hues, forms, dresses, were all equally characteristic, and executed with equal felicity and spirit. He was a master of perspective, and in the ornaments of the papal palace on the Quirinal, and of the Lancellotti, has displayed a classic richness, which his imitators afterwards loaded to excess. He painted long and much at Genova, in society with Ventura Salimbeni, and familiar with Orazio Gentileschi; and in his sea-pieces, was assisted by Gio. Batista Primi, his pupil, a Roman, but domiciliated at Genova, where he died.

F.

LAZARO TAVARONE.

DIED 1631, AGED 75.

He was born at Genoa, in 1556, and was a disciple of Luca Cangiagio or Cambiasi, a master of extraordinary distinction.

When his proficiency under that able artist sufficiently qualified him to appear with credit in his profession, Luca was invited by Philip II. king of Spain, to paint several grand designs at the Escorial; and he took Tavarone along with him, to assist him in that undertaking. But after the death of Cangiagio, Tavarone was retained in the service of that monarch for nine years, not only to finish what had been left imperfect by his master, but also to paint many compositions of his own, which he executed to the entire satisfaction of the king and the whole court.

He likewise painted portraits when he returned from Spain to his own country, and acquired by his works a great fortune, and a much greater reputation.

— TAVERNER.

This artist was a proctor in the Commons, and painted landscape for his amusement, but would have made a considerable figure amongst the renowned professors of the art. The earl of Harcourt and Mr. Fr. Fouquier have each two pictures by him, that must be mistaken for, and are worthy of, Gaspar Poussin.

PETER TEMPESTA.—See PETER MOLYN.

ANTHONY TEMPESTA.

DIED 1630, AGED 75.

He was born at Florence in 1555, and was a disciple of John Strada or Stradanus ; but he proved in many respects far superior to his master, particularly in the fertility of his invention, and also in the abundance and variety of his figures. The subjects which he most delighted to paint, were animals of various kinds, huntings of the stag and wild boar, and battles ; and those subjects he expressed with much liveliness and nature, though he seemed to neglect the delicacy of colouring. He invented his subjects with ease ; he had a ready execution, and his touch was free and firm ; but his chiefest excellence consisted in battles and horses, which he designed with a peculiar spirit.

DAVID TENIERS, the Old.

DIED 1649, AGED 67.

He was born at Antwerp, in 1582, and had the good fortune to be a disciple of Rubens, who highly esteemed him for his promising genius, and with great satisfaction examined and commended his designs. From the school of that celebrated painter, Teniers went to finish his studies at Rome ; and having attached himself to Adam Elsheimer, he continued with him for six years ; and between the styles of his two masters, who were incomparable artists in their different manners, he formed a peculiar style, which was agreeable and very natural ; and he appeared to be the inventor of that manner of painting which his son afterwards so happily cultivated, and brought to its utmost perfection.

His pictures were usually small, and his subjects were the shops or laboratories of chymists, conversations, rural festivities and exercises, temptations of St. Anthony, or friars, with a number of figures, which he executed with so neat a pencil, and with so much nature and truth, that his pictures procured him great honour, as well as continual employment ; and every lover of the art seemed eagerly desirous to possess some of his works.

However, although his colouring, his touch, his design, and his pleasing distribution of the lights and shadows in his pictures, very deservedly received universal applause, yet whoever will critically examine the paintings of the old and young Teniers, may observe a touch more free and delicate, a finer choice of actions and attitudes, and a much greater transparence, in the works of the son, than in those of the father.

DAVID TENIERS, the Young.

* DIED 1694, AGED 84.

He was born at Antwerp, in 1610, and was principally instructed by his father, whose taste of design he always followed; but he was afterwards the disciple of Adrian Brouwer, and had also the advantage of receiving great improvement (particularly in respect of colouring) from the precepts and direction of Rubens.

For some time after he commenced painter, his merit was so little regarded, that he was often under a necessity of going in person to Brussels to dispose of his own pictures, as well as those that were painted by his disciples; and was as often mortified to find the paintings of Tilburg, Artois, Van Heil, and others, preferred to his own, although they were in every respect far inferior. But the Archduke Leopold, as soon as he had seen some of his performances, immediately distinguished him in an honourable manner, placed him in such a light as made all his merit conspicuous, and laid the foundation of his future fortune. He appointed him one of the gentlemen of his bed-chamber; presented him with a chain of gold, to which the portrait of the archduke was affixed; and gave him the direction of his gallery of paintings, which Teniers afterwards copied, and published those prints of them in a folio volume, that are well known by all the lovers of the art of painting.

The works of this extraordinary genius being dispersed through most of the European courts, and some of them having been transmitted to the king of Spain, he expressed uncommon pleasure in beholding them; invited the artist into his service, employed him for several years, and ordered a gallery to be built, as a particular repository for the paintings of Teniers. Nor had this master fewer marks of honour and particular esteem from Don John of Austria, and Christina queen of Sweden; the former having associated with him in the most familiar friendship; and the latter (besides a liberal payment for his works) having made him many valuable presents, and among others a chain of gold, with her own busto impressed on a medal.

He studied nature in every shape, with a most curious and critical observation; and as he generally composed his subjects from persons in low stations, he accustomed himself to frequent their meetings at sports, feasts, and pastimes; and by that means had an opportunity of remarking the simplicity of their manners, and the various actions, attitudes, characters, and passions, of every age and sex. From such observations he had nature always present to his imagination, in whatever subject he composed; and was enabled to give his figures such truth, and such expression, as must for ever assure his works of the approbation of the best judges. And it cannot but seem surprising, that subjects which appear to be so low and barren, could furnish such a wonderful variety from the hand of one master.

Teniers had a ready and lively invention, and was full as ready to execute as to invent; he made nature his model perpetually, and imitated it with astonishing exactness and truth. His pencil is free and delicate; the touching of his trees is light and firm; his skies are admirable, and, although not very much varied, are clear and brilliant. And as to the expression of his figures, whether they are mirthful or grave, in anger or in good humour, nothing can be more strongly marked, more striking, or more natural. His pictures are generally clear in all their parts, with a beautiful transparence; and it is observed of him by several writers, that he pos-

* Descamp fixes the death of Teniers in 1690, at the age of 80, contrary to other authentic writers, who fix his death in 1694, at the age of 84.

possessed the art of relieving his lights, by other lights, without employing deep shadows, and yet produced the intended effect in a very surprising manner. That method of practice, it is thought, was derived from an observation communicated to him by Rubens, which was, that strong oppositions were not always necessary to produce a fine effect in a picture; and that observation Rubens knew infallibly to be just, from his studying the colouring and tints of Titian with accuracy and judgment.

Teniers was remarkable also for another extraordinary excellence; the power of imitating the works of the greatest painters that Italy, or any other country, produced. The power of his pencil was incredible; he knew how to adapt it to a variety of eminent artists, whose touch and colouring were exceedingly different; and yet could give his imitations of those masters so strong a character of originality, as to leave it doubtful, whether they were not really painted by the very artists of whose manner of thinking, composing, and penciling, they were only an imitation, or (what the Italians call) *Pastici*.

His principal subjects are landscapes with small figures, corps de garde, merry-makings, kermesses, fairs, shooting at butts, playing at bowls, and the diversions, sports, or occupations, of villagers; but any of those subjects which he painted in a small size, are by many degrees preferable to those of larger dimensions. Some connoisseurs have objected to the compositions of Teniers, that his figures are too short and clumsy, and that there appears too much of a sameness in their countenances and habits; but it ought to be considered, that as he designed every object after nature, and formed his ideas from that nature with which he was most conversant, he may indeed be thought not to have given an elegance to his forms equal to the Italian ideas of elegance; but of such elegance as appeared in his models, there is sufficient to demonstrate the goodness of his choice, and the most exact precision in every character and every expression. And the incredible prices which are at this day given for the paintings of this master, in every part of Europe, are an incontestable evidence of the universal esteem and admiration of his works.

Many pictures of this great master are accounted principal ornaments of the richest cabinets of Italy, England, France, Germany, and Ireland, too numerous to be particularly recited; but Descamps mentions an altar-piece in the church of Meerbeck, a village near Mechlin, painted by this artist, of which the subject is the Temptation of St. Anthony; and what seems very remarkable is, that the figures are as large as life, and it is thus inscribed, *David Teniers junior fecit, 1666*.

TERBRUGGEN.—See VERBRUGGEN.

GERARD TERBURGH.

DIED 1681, *AGED 73.

He was born at Zwol, near Overysse, in 1608, and learned the art of painting from his father, who spent some years at Rome. Some authors imagine that he perfected himself under another master at Haerlem, before he commenced artist; but, however that may be, he made a considerable figure in the Low Countries, and was accounted a very good painter before he set out on his travels.

He visited Italy, Germany, and France, and wherever he followed his profession, received all possible encouragement and approbation. At length, by the influence of Count Pignoranda, the

* The authors of the *Abrégé de la Vie des Peintres* say, that Terburgh died in 1681, at the age of 63, and yet fix his birth in 1608, which in 1681 makes him 73.—See vol. ii. p. 66.

Spanish ambassador at the treaty of Munster, he was induced to visit Spain, and had the happiness of being favoured by the king and the grandees of his court. His works afforded so great satisfaction to the Spanish monarch, that he conferred on him the honour of knighthood, and presented him with a chain and medal of gold.

But, although he had visited the principal cities of Italy, and had sufficient opportunities of observing the finest productions of ancient and modern artists, yet from his works it appears, that the curiosities of that country must have made very little impression on him, as he never improved his taste of design by any thing he had observed, nor altered his manner of composition.

The subjects which Terburgh generally painted, were conversations, representing either persons engaged at different games, performers on musical instruments, or humorous droll adventures and incidents, all of them copied from nature; though it must be allowed that, in his compositions, nature often appears too servilely copied, and without that desired embellishment, which is the result of elegance of choice. He finished his pictures highly, with a light and agreeable touch; his colouring is lively and transparent; and he shews a pleasing and skilful management of the chiaroscuro; but he wanted a better taste of design.

He was remarkable for introducing white satin, in the dress of some figure, in every one of his compositions; for he painted that kind of silk perfectly well, and always took care to dispose of it in such places as caused it to receive the principal light; nor did he ever paint a picture without a satin drapery. But he was neither so delicate nor so judicious as Mieris, or Gerard Douw, or his disciple Netscher; his pencil being more heavy, and his figures more gross. His greatest excellence consisted in portrait, and in that style his colouring was true nature, the resemblance striking, and the character well marked.

The most capital performance of Terburgh, is the representation of the Plenipotentiaries assembled at the Congress of Munster; in which he has painted from the life the portraits of all the ambassadors and noble persons which were present at the signing of that treaty.

TERENZIO DA URBINO*.

DIED 1620.

This artist was a correct designer, and a good painter; but he is not so memorable for any particular works of his own invention and composition, as for a singular dexterity and art, which he practised for many years with the greatest success. That art consisted in his making pictures, which he himself had painted, appear to be very ancient originals of some of the most celebrated masters of Italy; by which he frequently deceived good judges.

He used to procure a very old pannel of oak, and having painted on it a subject suitable to his purpose, which he usually copied from others, accurately imitating the touch and the colouring of his model, he diffused a look of such antiquity over the whole, by smoke, varnish, and some unknown artificial management, that he imposed on most of the connoisseurs of his time. But that deception of others ended in his own undoing; for having imposed upon his patron and best friend, Cardinal Montalto, by such a contrivance, and sold to him a spurious picture at an immense price, the fraud happened accidentally to be detected, and he was deservedly covered with disgrace; being also for ever deprived of the protection and favour of his benefactor, and rendered an object of universal contempt.

* Terenzio Terenzi, called 'il Rondolino' of Pesaro, is probably the same with Terenzio da Urbino: he died in the pontificate of Paol V.—See Lanzi, tome i. 481.

AUGUSTIN TERWESTEN.

DIED 1711, AGED 62.

He was born at the Hague, in 1649; and having from his youth had a fondness for the art, he made it his constant amusement to draw after prints and casts, and in some years acquired sufficient skill to model in wax, and carve on different metals. But finding himself unsatisfied with that knowledge which he had already obtained, he determined to make painting his profession; and for that purpose, although he was near twenty years of age, he placed himself as a disciple with Wieling, who was a painter in great reputation; and continued with him for two years, till that master went into the service of the Elector of Brandenburg. Then, for two years more, he practised in the school of William Dodoens, where he improved himself in penciling and colouring; and afterwards travelled to Italy, to establish himself in a more correct taste of design than he found it possible to acquire in his own country.

At Rome he exerted himself to design after the finest antiques, and also to study and copy the best works of Raphael; but at Venice he devoted his whole attention to the colouring of Titian and Tintoretto; and by a close application, during six years which he spent in Italy, he obtained such improvement as procured him honour and employment on his return to his own country. Among other accomplishments, Terwesten had gained an uncommon freedom of hand and readiness of pencil, which enabled him to finish several grand compositions in salons and magnificent apartments, in a short space of time; and by those works he established his reputation effectually through the Low Countries.

The subjects which this master painted, were usually taken from Ovid; but he likewise composed many from sacred history, as well as from profane writers. He had a good genius, a lively and prompt invention, and a rapid execution: his colouring is natural, his draperies are well cast, his design is correct; and he is ranked among the principal painters of his time.

A convincing proof of Terwesten's expeditious manner of painting, is afforded us by Houbraken, from his own knowledge. He tells us, that having paid a visit to Terwesten, while he was painting the hall of burgomaster Slingeland at Dort, with fabulous histories from Ovid, and having surveyed the work of the whole apartment, he observed the outline of a design sketched only with a crayon on the chimney-piece. He then pressing invited the artist to suspend his work for a while, and walk abroad with him; but Terwesten said, he had somewhat that would engage him for two hours, and if his friend would call on him at that time, he would cheerfully attend him. Houbraken did not fail to return precisely at the time appointed, and then saw with astonishment, that, in so short a space of time as two hours, the chimney-piece was entirely finished, although it consisted of three or four figures.

He was the principal reviver of the academy at the Hague, which had been much declined; and, by his abilities, it was restored to its former lustre. At last he was invited to the court of Brandenburg, where he was employed to adorn the grand apartments of Orangeburgh; for which he not only received the commendations of the Elector, and the nobility of his court, but also the approbation of the best judges of the art.

At Berlin he introduced an academy for painting, like that at Paris, of which he was appointed director; and in that city he continued the remainder of his life, respected by his prince, and esteemed by the nobility.

ELIAS TERWESTEN.

DIED 1724, AGED 73.

He was born at the Hague, in 1651, the brother and disciple of Augustin. He became very eminent for painting flowers, animals, and fruit, and his works were in great esteem; but, notwithstanding the success he experienced in his own country, he was desirous to improve himself still more by examining the works of the best artists of Italy, and therefore travelled to Rome, where he settled entirely.

The Elector of Brandenburg, confiding in the judgment and skill of this master, appointed him to procure the finest casts from the antique statues, for the ornament and use of the academy at Berlin; and he also purchased for that prince, the valuable curiosities collected by Bellori, which were so carefully packed up, that they arrived at Berlin without the smallest damage.

MATTHEW TERWESTEN.

DIED 1735, AGED 55.

He was born at the Hague, in 1670, being the youngest brother of Augustin, who with great satisfaction observed the early appearances of genius in Matthew, and instructed him carefully in the rudiments of the art. But afterwards he was successively the disciple of William Dodoens, and Daniel Mytens, under whom he made such a progress, that he distinguished himself by several good compositions, and finished some noble cielings, which were begun by his brother Augustin, but had been left imperfect at his going to the court of Berlin.

As Augustin had rendered himself eminent by having studied in Italy, Matthew pursued the same track, and visited Venice and Rome; in the former city, to obtain a true knowledge of the art of colouring; and in the latter, an elegant taste of design; and in both respects he proved extremely successful: so that, on his arrival in Holland, after perfecting his studies, he found immediate employment, and his compositions were approved of by the ablest judges and connoisseurs.

The greatest part of his performances are cielings, and the decoration of grand apartments with historical subjects; though he frequently painted altar-pieces for many of the churches, and particularly one for the church of the Jansenists at the Hague, representing the Transfiguration, which is highly commended.

His paintings are allowed to have evident appearances of genius, judgment, and good invention; of remarkable freedom in the execution; of being exceedingly well coloured, and correctly designed.

PIETRO TESTA.

DIED 1650, AGED 39.

He was born at Luca, in 1611, where, it is thought, he was instructed in the first principles of painting; but being impatient to see Rome, he went thither in the habit of a pilgrim, and for some time studied in the school of Domenichino.

He was indefatigable in designing the antique statues, the basso-relievos, and magnificent ruins, about Rome; as also in attending to the works of the most celebrated painters; and gave himself up so entirely to those studies, that he suffered extreme poverty, being destitute of all assistance, except what he could procure for his sketches and designs. Sandrart found him in a wretched condition among the ruins; and compassionating his distress, conducted him to his

own house, where he clothed and entertained him; and not only procured him employment in the gallery of Prince Justiniani, but took pains to recommend him to others.

However, although he had spent so much time in designing the antique statues, as enabled him to draw any of them even by his memory, though he had all the assistances which might have been derived from a thorough intimacy with the most admirable productions of human skill and ingenuity, and although he also shewed an unexampled application, yet he seems not, at any time, to have produced many things worthy of commendation; his colouring being very bad, his pencil extremely hard, his genius licentious, and his figures too frequently extravagant in their proportions.

This artist lost his life, by endeavouring to recover his hat, which by a sudden gust of wind was blown into the Tyber, while he sat on the bank designing *.

JOHN PHILIP VAN THIELEN.

DIED 1667, AGED 39.

He was born at Mechlin, in 1618, of a noble family, and was Lord of Couwenberg; yet, although he was carefully educated, and instructed in every branch of polite literature, his predominant love to painting prevailed so far, that he placed himself as a disciple with Daniel Segers.

Under so able a director, he soon gave evident proofs of genius and taste, as well as of patient application to his studies; and imitated the style and manner of his master with the greatest success. He composed his subjects usually in the taste of Segers, in garlands of flowers around some historical design, or in festoons that encircled vases enriched with bas-relief. He copied every object after nature, selected them when they appeared in their fullest bloom, and grouped them with elegance. Nor can any circumstance contribute more effectually to the honour of Van Thielen, than to say, that his works stood in competition with those of his master. His pictures are well composed, and very highly finished, with a light touch, a neat pencil, and full as much transparence as those of Segers; but they were not touched with a spirit equal to what is observable in the works of that excellent artist, nor are they disposed with quite so much art and elegance.

He was much employed by the King of Spain, and most of his finest performances are in the collection of that monarch. But there are two capital pictures of his at Mechlin, which represent garlands of flowers, with a number of different insects artfully distributed among the leaves, which are exquisitely finished; the figure of St. Bernard being painted in the centre of the one, and in the other, St. Agatha. Weyerman also mentions one with great commendation, which is also a garland of flowers, in which is inserted a nymph sleeping, and a satyr watching to surprise her, the figures being painted by Poelemburg.

It ought to be observed that this master rarely inscribed the name of Van Thielen on any of his pictures, but generally marked them with J. or P. Couwenberg, the title of his seigniory.

* The style of Pietro Testa as a designer, was unequal; he generally tacked to antique torsos ignoble heads and extremities copied from vulgar models. Of female beauty he seems to have been ignorant. Of his compositions, generally perplexed and crowded, the best known and most correct, is that of Achilles dragging Hector from the walls of Troy to the Grecian fleet. He delighted in allegoric subjects, which are mines of picturesque effects and attitudes, but in their meaning as obscure as the occasions to which they allude. Of expression he knew only the extremes, grimace, or loathsomeness and horror; but the charge of having been a bad colourist is founded on ignorance: his tone is as genial, harmonious, and warm, as his pencil marrowy and free; supported by powerful masses of chiaroscuro and transparent shades.

MARIA THERESA VAN THIELEN.

She was the daughter of John Van Thielen, born at Mechlin, in 1640, and instructed in the art of painting by her father. She painted portraits as excellently as she did flowers; and for neatness of pencil, tender and delicate colouring, and great transparence, she was not inferior to the best of her contemporaries.

De Bie observes that her pictures were worth their weight in gold.

ANNA MARIA VAN THIELEN.

She was the second daughter of John Van Thielen, born in 1641, and proved as eminent in the subjects she chose to paint as either her father or sister. Each of those female artists seemed to emulate each other, in endeavouring to require reputation and honour. Each of them had abundance of merit; and their taste of design, colouring, and handling, were perfectly similar.

FRANCISCA CATHERINA VAN THIELEN.

She was a third daughter of John, born in 1645, and, as well as her sisters, learned the art of painting from her father. Nor was she any way inferior to her sisters, either in the delicacy of her pencil, or the softness of her colouring.

JACQUES ERNEST THOMAS, called THOMAS of LANDAW.

DIED 1653, AGED 65.

He was born at Hagelstein, in 1588, and learned the principles of design at Landaw; and when he was only seventeen years of age distinguished himself so highly, as to obtain the character of a good painter. But he quitted his own country to visit Italy, and spent fifteen years at Rome, Naples, and Genoa.

At Rome he associated with Elsheimer, Lastman, and Pinas, and, in their company, studied nature in the environs of that city; observing accurately the different tinges of light on all objects, at the different hours of the day, from sun-rising to sun-set. He also studied the manner of the masters who were most eminent; but particularly devoted himself to the style of Elsheimer, to whom he was most closely attached in friendship and disinterested affection.

He therefore made that celebrated painter his model, and acquired a neat, delicate, and beautiful manner of touching his trees, skies, and figures, which procured him universal admiration. He had a wonderful power of imitating the style and touch of Elsheimer, having so thoroughly studied him, that many of those copies which he painted after the works of that master, as well as many of his own compositions, have been accounted the work of Elsheimer himself.

It is probable that he would never have quitted Rome, had it not been on account of the death of his friend Elsheimer; for as he both admired and loved him, Rome seemed to have lost in that one artist, not only its greatest ornament, but also lost (in respect to himself what he felt most sensibly) all that had rendered even Rome so desirable. He therefore, in the fulness of grief, quitted that city, returned to his own country, and died in the service of the emperor at Landaw.

**WILLIAM THOMSON.

† 1800.

A native of Dublin, who practised in London as a portrait-painter. His name stands in the Catalogues of the Exhibitions from 1761 to 1777.—Edwards, A. p. 68.

Though not a finished painter, Thomson had an original tone. He left a Treatise on Beauty, illustrated with figures. F.

SIR JAMES THORNHILL.

DIED 1732, AGED 56.

This master was born in Dorsetshire, in 1676, but was constrained to seek out some profession, by the distresses of his father, who had been under a necessity of selling his paternal estate. His inclination directed him to the art of painting; and on his arrival at London, he applied to his uncle, the famous Doctor Sydenham, who enabled him to proceed in the study of the art, under the direction of a painter who was not very eminent. However, the genius of Thornhill made ample amends for the insufficiency of his instructor, and by a happy application of his talents he made so great a progress, that he gradually rose to the highest reputation.

His genius was well adapted to historical and allegorical compositions; he possessed a fertile and fine invention; and he sketched his thoughts with great ease, freedom, and spirit. He excelled also equally in portrait, perspective, and architecture; shewed an excellent taste of design, and had a free and firm pencil. Had he been so fortunate as to have studied at Rome and Venice, to acquire greater correctness at the one, and a more exact knowledge of the perfection of colouring at the other, no artist among the moderns might perhaps have been his superior. Nevertheless, he was so eminent in many parts of his profession, that he must for ever be ranked among the best painters of his time; and his performances in the dome of St. Paul's church at London, in the hospital at Greenwich, and at Hampton-court, are such public proofs of his merit, as will convey his name to posterity with great honour.

This painter lived in general esteem; he enriched himself by the excellence of his works; was appointed state-painter to Queen Anne, from whom he received the honour of knighthood; had the singular satisfaction to re-purchase the family-estate; and was so much distinguished, as to be elected one of the members of parliament.

ALESSANDRO TIARINI.

* DIED 1668, AGED 91.

He was born at Bologna, in 1577, and was at first the disciple of Prospero Fontano; but, after the death of that master, he finished his studies in the school of Passignano, who conceived a very high opinion of the abilities of his scholar; and there are several paintings of Tiarini in Florence, Pisa, and Bologna, in which Passignano assisted his disciple.

Ferdinand duke of Mantua took him into his favour, and employed him for several years; he sat to him for his portrait, and appointed him to paint all the princes of his family; and those pictures gained him such general applause, that all the nobility of Mantua were solicitous to be transmitted to posterity by his pencil.

Tiarini had a strong beautiful style of colouring, and designed his subjects in a good taste; his expression was usually just and natural; and he often gave to the heads of his figures an air of dignity, and sometimes a graceful turn. But this character of his works agrees only with those which he composed and executed in his prime, and to his middle age; for in his declining

* The French authors of the *Abrégé de la Vie des Peintres*, vol. i. page 237, assert that Tiarini was born in 1517, and died 1668, being then 91 years of age. But those ingenious writers ought to have observed, that supposing those dates to be true, as they are set down, he must have died at the age of 151, and not at 91. Whereas other writers agree to the dates mentioned above; and I am induced to impute the mistake rather to the inaccuracy of that author, from whom they abridged the life of Tiarini, or to the incorrectness of a printer, than to any original error of the authors of the *Abrégé*.

years his colouring and penciling were not comparable with his former productions, as the colour was very weak, and his touch stiff and unsteady.

In the church of St. Salvatore at Bologna, there is a Nativity painted in his best style and time, which is a fine composition, with figures larger than life; the design is grand, and the colouring excellent; and in the church of St. Agnes, in the same city, are to be seen the Marriage of St. Catherine, and the Annunciation, which are admirably designed, and the characters are marked with great judgment and good expression.

PELLEGRINO TIBALDI.

BORN 1527, DIED 15—, AGED

Pellegrino de' Pellegrini, celebrated by the name of Tibaldi, was of Milanese extraction*, but probably a native of Bologna, and from the date of his earliest picture known to us, the Nativity in the palace Borghese at Rome, painted 1549, in his twenty-second year, must have been born in 1527.

At Bologna he entered the school of Bagnacavallo, and endeavoured to improve himself, according to Vasari, by designing from the pictures of that master in the refectory of S. Michele in Bosco; but departed for Rome in 1547, chiefly to study the works of Michaelangiolo.

At Rome he was patronized by Monsgr. afterwards Cardinal Poggi, who sent him back to Bologna to complete the fabric of his palace, at present the Academical Institute, decorated by his pictures, and the principal monument of his art in Italy; though the Carracci seemed to prefer, as objects of imitation for themselves and their scholars, the paintings with which he had filled the sides and compartments of that noble chapel constructed by him in S. Giacomo of the Augustine friars.

From Bologna he went to Loretto, and in the church there built and ornamented a chapel with stuccos and paintings; from thence he was called to Ancona to operate in the churches of S. Agostino and Ciriaco, in the last of which he painted a Christ highly relieved and larger than life; the Merchants' hall received its stuccos and paintings from his hand. He superintended the fortifications of the place as military architect, about 1560; and two years afterwards came to Pavia, where, by the order of Cardinal Borromeo, he constructed the palace of the Sapienza; he then visited Milan, built the temple of S. Fidele, and before the year 1570 was elected architect of the cathedral.

After disencumbering the dome of numerous empty gothic monuments, sepulchral urns, and trophies, and embellishing it in their stead with various elegant chapels and a majestic choir; Pellegrino was commissioned by Berardino Martirano, a Spaniard in the confidence of Philip II. to prepare designs and plans for the Escorial. He followed them himself to Spain in 1586, and superintended that enormous fabric as architect and painter during nine years†, when,

* According to Lanzi, the father and uncle of Pellegrino, before they migrated to Bologna, were poor bricklayers at *Valdelsa* in the Milanese, which he had the grandeur or the pride to choose for his title; Philip II. created him *Marchese di Valdelsa*. F.

† The works of Pellegrino in Spain, are enumerated by Fra. Giuseppe di Siguenca, a contemporary, who wrote his '*Historia de la orden di S. Geronimo*,' Madrid, 1600 and 1605, in the Escorial, under the eyes of the artists employed by Philip II.: a compilation from this work by Mazzolari, was published at Bologna 1650. Much is said of Pellegrino likewise by Fra. Francesco de Los Santos, in his '*Description del Real Monasterio de S. Lorenzo del Escorial de Madrid*,' 1681. Notices relative to the works of Pellegrino in Spain, may be likewise found in the work of Morigia, published at Bergamo 1693, under the title '*Historia briave dell Augustissima Casa d'Austria, &c. con la descriptione della rara al mondo fabrica dello Scuriale di Spagna*,' 4to. F.

satiated with glory, riches, and honours, he returned to Milan, where he died at an advanced age, and was buried in a tomb which he had selected for himself and his descendants in the dome. The precise year of his death is disputed, but his demise may safely be placed under the pontificate of Clemente VIII.

Pellegrino had a brother, Domenico Tibaldi, who was his scholar, and acquired celebrity as an architect and an engraver at Bologna; that he was a painter of merit we are told by his epitaph in the church dell' Annunciata, but epitaphs are doubtful authorities, and of Domenico there is not even a portrait remaining. In engraving he was the master of Agostino Caracci. Pellegrino had two other pupils of less obscure note in painting: Girolamo Miruoli, praised by Vasari among the artists of Romagna, of whom there is a fresco in the church a' Servi at Bologna, and other works at Parma, where he died painter to the court; and Giov. Francesco Bezzi, called Nosadella, a prolific artist, who followed the traces of his master without adhering to his principles, exaggerated his energy, did not equal him in diligence, and reduced his style to practice and manner.

Pellegrino Tibaldi is considered, and with sufficient evidence from his works, as the greatest designer of the Bolognese and Lombard schools. He approaches the line of Michaelangiolo nearer than all the rest of his imitators; but as he had decidedly adopted the technic without always penetrating the moral principles of his model, the *manner* of the master frequently became the *style* of the pupil; though it cannot be denied that he often united energy of attitude and grandeur of line with sublimity of conception and dignity of motive. Of these he has given no where more signal proofs than in the cieling and compartments of the Academical Institute at Bologna; they represent various scenes of the *Odyssea* in a kind of monumental style, which it would be improper to judge by the established rules of regular history. Polypheme waking under the pangs of the fiery point nestling itself into his eye, though with a sentiment of original expression, is evidently imitated from the new-created figure of Adam in the *Sistina*; but the same Cyclops groping at the entrance of his cave to prevent the escape of Ulysses and his associates, is in conception of the whole, and in the detail of all the parts, a self-invented being; a form, than which Michaelangiolo himself never conceived one of savage energy, provoked by sufferings and revenge, with expression, attitude, and limbs, more in unison. With these may be placed that wonder of foreshortening, of conglobation, and eccentricity, the figure of Elpenor on one of the architraves of the *Salotto*, represented in the moment, when, yet dreaming, he loses his hold and is precipitated from the roof. The air of originality which this figure every where presents, and the elegance with which the imitator has reversed the figure in the *Last Judgment* of M. Angelo, from which he borrowed the principal limb of his own, place him on a level with the inventor.

It was, however, less for the powers exerted by Pellegrino in the decorations of the Institute, than for the eclectic principle which they discovered in his subsequent works, that the Carracci gave him the epithet of *Michelangiolo riformato*, and commended,

Del Tibaldi il decoro e il fondamento.

The compositions of the chapel Poggi in S. Giacomo, where the imitation of Michaelangiolo is blended with that of Raphael, Correggio, Daniel di Volterra, &c. contain the rudiments of their own system.

Pellegrino Tibaldi is more known by his works in fresco, than by his pictures in oil, which are extremely scarce: one of the earliest is the *Nativity* already mentioned, in the palace Borghese, of which the cartoon still exists in a private collection of drawings. It is painted in a sober unaffected tone; and, considered as the work of an artist zealous of his line, with great mellow-

ness of touch. The figures of this are considerably less than the size of life ; but there are pictures of his to be met with of diminutive dimensions, with all the finish of miniatures, though rich in figures, touched with great spirit and equal vivacity of colour : they are generally set off by back-grounds drawn from his favourite branch of art, architecture. F.

PHILIP TIDEMAN.

DIED 1705, AGED 48.

He was born at Hamburg, in 1657, and received his earliest instruction from Nicholas Raes, with whom he continued for eight years, and shewed himself a good proficient. But in order to improve his knowledge and taste, he went to Amsterdam, to make proper observations on the most capital works of the great masters preserved in that city.

At that time Lairese was in high esteem, which induced him to place himself under the direction of that master for some time ; and as Lairese observed his disciple to be possessed of good talents, he grew extremely fond of him, gave him the best precepts for his improvement, and employed him to assist in several grand works in which he was engaged ; and in those works Tideman gave such manifest proofs of his abilities, that from thenceforward he had sufficient business, independent of Lairese, which established his reputation.

The manner in which he composed subjects of fabulous history and allegory was allowed to have strong appearances of a lively fancy, a good genius, and a ready invention ; and in that respect his designs were proposed to subsequent artists as models. One of the capital compositions of this master is the representation of Venus complaining to Jupiter of Juno's perpetual persecution of Æneas ; and another is, Juno applying to Eolus to destroy the fleet of the Trojans. He left abundance of sketches and designs, which are at once an evidence of his industry, and of the fertility of his invention.

EGIDIUS (or GILLES) VAN TILBORGH, or TILBURG.

He was born at Brussels, in 1625, and imitated the manner of Brouwer and Teniers. His subjects are of the low kind, such as the assemblies of boors at markets, fairs, or feastings, corps-dé-garde, and taverns, as also conversations. In his colouring he approached near to the manner and tints of Brouwer ; but in his pencil, and in his touch, he was neither so spirited nor so delicate. One of his chief excellences consisted in the variety observable in his compositions, as it afforded a proof of the fruitfulness of his imagination ; and his design and colouring were very commendable.

He had a competent knowledge of the chiaroscuro, by which he gave a great deal of roundness and relief to his objects ; though in some of his pictures he might be accounted a little too dark ; but that imperfection is not perceivable in all his paintings, several of them being really excellent.

TIMOTEO DA URBINO.—See VITE.

TIBERIO TINELLI.

DIED 1638, AGED 52.

He was born at Venice, in 1586, and was the disciple of Giovanni Contarini, a celebrated painter of portraits ; but when he gained a sufficient degree of knowledge to commence artist, he studied the style and manner of Bassan, whose pictures he not only copied, but at last imitated with such exactness of colouring, and similarity of taste and ideas, that many of his own original compositions have been esteemed the real work of Giacomo Bassan.

He proved himself extremely well qualified for historical designs, by several subjects painted by him in that style; and in particular by a picture of the Salutation, by another of the Last Supper, and by a representation of Paradise, in which he introduced a multitude of figures. But finding less time to be requisite for painting portraits, and observing also that the mind suffered less fatigue from that employment, than when it was engaged in design and invention, he followed it entirely, and (Sandrart says) he brought it to consummate perfection.

His manner was different from all the portrait-painters of his time; for he represented the persons under historical characters, deduced from authentic or fabulous history, and always expressed the true resemblance of his models. For instance, the portrait of David Spinelli he represented in the character of Marc Antony, and his wife in that of Cleopatra preparing to drink the dissolved pearl; and beautiful young females he described in the forms of Aurora, Hebe, or other poetical deities and nymphs, which rendered his portraits abundantly more estimable. On the sight of some of Tinelli's pictures, Lewis XIII. expressed so much satisfaction, that he honoured him with the order of St. Michael.

He lived highly respected and beloved at Florence, and might have ended his life with happiness to himself, and pleasure to his friends; but, by some domestic misfortunes, his mind was so disturbed, that he fell into an unaccountable dejection of spirits, and in one of his distracted moments he opened one of his veins and expired.

GIACOPO TINTORETTO.—See ROBUSTI.

MARIETTA TINTORETTO.—See ROBUSTI.

DOMENICO TINTORETTO.—See ROBUSTI.

BENVENUTO TISI, called IL GAROFALO.

DIED 1559, AGED 78.

Benvenuto Tisi, or Tisio, was born at Ferrara in 1481. He left his masters at Ferrara and Cremona, to go to Rome, where he entered the school of Raphael. He imitated his design, the character of his faces, the expression, and much of his colour, though he added something of a more inflamed and stronger cast derived from the Ferrarese school. His pictures of evangelic subjects abound at Rome, Bologna, and other cities of Italy; they are of different merit, and not painted all by him. His large pictures, many of which are in the Chigi gallery, are more genuine and more singular. The Visitation of Maria in the palace Doria, is one of the masterpieces in the collection. Tisi used to mark his pictures with a painted violet, which the vulgar in Italy call Garofalo, a flower allusive to his name. It does not appear from Vasari, and others, that Garofalo had any share in the works which were executed by the scholars of Raphael under his direction. He returned to Ferrara, and became the head of that school.

SANTI DI TITI.—See SANTI*.

TIBERIO TITI.

DIED 1637, AGED 54.

He was born at Florence, in 1573, the son of Santi di Titi, and also his disciple; but the

* Santi di Tito, or Titi, was by oversight suffered to remain under S. He ought to have preceded his son here. F.

branch of his profession which he principally cultivated, was portrait-painting, and in that style he was accounted to excel.

Yet, although his talent lay solely in that particular part of his art, being solicited to finish a picture of the Last Supper, which his father had begun, but left imperfect, he undertook it, and imitated the manner, the touch, and the tone of colouring of his father, with such exactness, that it gained him universal applause.

The Prince de Medicis employed him continually, and allowed him an honourable pension; but, in the midst of the happiness he enjoyed from his situation, and the favour of the public, he was so violently affected by the unexpected death of his brother Orazio, who had an extraordinary genius, who was not long returned from his studies at Rome, and who for some time had been his assistant, that grief shortened his days, by bringing upon him a pleuritic fever, of which he died, universally lamented.

TITIANO.—See VECELLI.

GIROLAMO DI TITIANO†.

He was a very eminent disciple of Titian, in whose school he continued for several years, and by his works proved that he had thoroughly imbibed the taste of that celebrated master.

He copied and imitated the works of Titian with so great accuracy, that the paintings of the one were frequently taken for the paintings of the other; and yet, what was very singular, his poverty was as remarkable as his reputation was great.

**JEAN LOUIS TOCQUÉ.

BORN 1696, † 1772.

Tocqué, a Parisian, received the first rudiments from his father, an ignorant painter, but formed his taste under Bertin and Nattier, after Rigaud and Largilliere, and in the sequel acquired fame and riches as a portrait-painter at Petersburg, and other northern courts. He designed with less energy than truth, his resemblances are characteristic, his colour is strong and harmonious, his touch graceful but without vigour; in ornament he excelled. He was a member of the French academy.

F.

**JUAN DE TOLEDO.

DIED 1611, † 1665.

Juan de Toledo, a native of Lorca, had scarcely obtained the first rudiments of art from his father Miguel, before he was sent as a soldier to Italy; his bravery procured him a captaincy of cavalry, but the prospect of military honours was not powerful enough to detach him from his favourite object, the pursuit of art: he became the pupil and inseparable friend of Michel Angelo Cerquozzi. In that style he painted, on his return to Granada, marches, skirmishes, battles, and sometimes sea pieces, with increasing celebrity. His talent was still more extensive: he undertook to paint sacred subjects for several churches, none without success, though with most felicity in the Assumption of the Madonna, which he executed for Murcia. To see the court, he made an excursion to Madrid, and placed some altar-pieces in 'Alcalá de Henares,' and 'Talavera de la Reyna.' But whatever merit his histories may claim, they do not flow from that genial vein which animates his battles.

F.

† According to Lanzi his surname was Dante. Ind. i. p. 427.

F.

LA TOMBE.

DIED 1676, AGED 60.

This artist was born at Amsterdam, in 1616, but went to Rome when he was very young, and studied there for a great many years.

It was his constant rule to observe nature, and to design after those elegant remains of antiquity, which are in the villas about Rome, as well as in the city. His usual subjects were conversations and assemblies of both sexes, habited in the mode of the country; and frequently he painted portraits; but, in all his designs, he was fond of introducing caves, grottos, ruins, or antique sepulchres, wherever his subject would admit of them; and he rendered his situations agreeable, by the beauty of his distances, as also by a multitude of small figures, which were touched with abundance of spirit.

**NARCISO TOMÉ.

BORN †

Not to defraud Spain of its title to the production of a monster in art, the name of Narciso Tomé, of Medina de Rioseco, is inserted here; painter, sculptor, architect, and framer of the chaotic monument of Cardinal Astorga, in the cathedral of Toledo: a motley jumble of statues, basso-relievos, and paintings, known by the unmeaning name of 'Transparente,' which cost 200,000 ducats, and was chanted in ottava rima, as the eighth wonder of the world. F.

JACQUES TOORNVLIET, or TORENFLIET.

DIED 1719, AGED 78.

He was born at Leyden, in 1641, and in that city advanced so far in the knowledge and practice of the art of painting, as to be enabled to paint portraits, and to gain credit by those which he finished. But in his twenty-ninth year he travelled to Rome, along with Nicholas Rosendaal, and studied the works of Raphael, Paolo Veronese, and Tintoretto, with such success, that his reputation was well established through that city; and from thence he went to study the art of colouring at Venice, where he continued for three years. His merit, and the politeness of his address, procured him the favour of those of the first rank, and afforded him free access to the palaces and collections of the nobility.

He designed his subjects with ease and freedom; and his composition manifested the taste of the Italian school. He generally painted portraits in the manner of conversations; and the distinguished marks of this master's paintings are the judicious disposition of the figures, the correctness of his design, and the agreeable style of his colouring. But notwithstanding the improvement of his taste by his residence at Rome, and that he shewed himself much superior, as well in correctness as colouring, to what he had been before he studied in Italy, yet it was observed, that after his return to Holland his pictures did not proportionably increase in their price. It was thought, that by his endeavouring too earnestly to imitate the great masters of Italy, though his design might be more correct, it had the appearance of being more servile, and less original; and, perhaps, by his not having gone sufficiently early abroad, he might have contracted such habits as he was never able entirely to shake off.

FRANCESCO TORBIDO, called IL MORO.

SUPPOSED TO HAVE DIED IN 1581, AGED 81.

He was born at Verona, in * 1500, and at first was a disciple of Giorgione ; but afterwards studied under Liberale Veronese, and was accounted an admirable painter of history and portrait, equal in both respects to any artist of his time.

In his colouring he imitated Giorgione, and his works were applauded for the sweetness, union, and harmony, of his tints ; but, as to taste of composition and design, he always retained the manner of his master Liberale, who loved him as if he had been his own son. Vasari observes, that although Torbido was but a young man at the death of his master, yet by his amiable qualities, and by his personal merit, as well as by the beauty and spirit of his works, he so won the esteem and affection of Liberale, that he was appointed heir to that painter ; and by that acquisition of fortune was enabled to follow his profession with greater ease and satisfaction.

He painted a great number of pictures in fresco and in oil, at Verona, Friuli, and Venice ; and in the chapel of Santa Maria in Organo at the latter city, he painted a Transfiguration, which was esteemed a capital performance. His portraits were excessively curious, beautifully and naturally coloured, finished with remarkable care and neatness, and had all the look of real life, with a surprising resemblance of his models.

FLAMMINIO TORRE.

DIED 1661, AGED 40.

He was born at Bologna, in 1621, and learned the first rudiments of the art from Cavedone ; but he accomplished himself in the school of Guido.

His colouring was bold, but mellow ; the management of his tints shewed great judgment, and he had a light clean manner of penciling. His most remarkable excellence however consisted in his copying the works of the greatest painters, which he so exquisitely performed, that he made it almost an impossibility to distinguish his paintings from the originals.

JOHN TORRENTIUS.

DIED 1640, AGED 51.

He was born at Haerlem, in 1589, and in that city was so well instructed, that, without quitting his own country, he became an admirable painter.

* The different accounts of several authors relative to the birth and death of Francesco Torbido appear to be very confused, and not easily reconciled. They agree in general that he was 81 when he died ; but some affirm that his death was in 1521 ; and the Chronological Tables fix his birth in 1430, and his death in 1521, which makes him 91 when he died.

Vasari, who seems to be most worthy of credit, as being the writer nearest to his time, though he does not mention the precise year of the birth of Torbido, nor the year of his death (as that artist was probably alive when Vasari wrote), yet mentions certain circumstances which may direct us to the truth. That author says Liberale died in 1536, and bequeathed his house, &c. to Francesco Torbido, who was at that time a young man. Now, as that expression can scarce be justified, if we suppose Francesco to have been about 36 years of age at that time, it may seem probable that he was born in 1500, and to have died in 1581, aged 81, which also appears to be three years after the death of Vasari. For as to the dates of the other authors, they must be evidently false, because he outlived Liberale by many years ; and as that master died in 1536, Francesco, being appointed his heir, could not possibly have died in 1521, fifteen years before Liberale ; and for the same reason, he could not have died in 1521, at the age of 91, according to the Chronological Tables.

At his first setting out in the profession, the subjects he generally painted were objects of still life; tables furnished with a variety of books, some of them open, and others closed, or with vases filled with flowers, or tables covered with carpets, on which were placed standishes, pens, hour-glasses, and such-like; some of which Sandrart says he saw that were exceedingly high finished, with all possible similitude to nature; and, on account of their singular merit, were valued at a very large price. Sometimes he painted conversations, which were extremely admired for their lovely tone of colouring, and also for being charmingly penciled, and executed with great truth and force.

While he continued to paint on such subjects as those, he lived in affluence, surrounded with friends of the first rank, and in general esteem. But, unhappily, he grew most dissolute and abandoned in his morals, and equally so in his style of design; his imagination became infected by his debaucheries, and he prostituted the most delicate pencil, and the sweetest colouring, to the worst and most depraved purposes. From that time his favourite and customary subjects were naked figures, which he represented in such attitudes as were always offensive to modesty, and too often most infamously obscene. His friends exerted all the power of argument to reclaim him from his follies and indecencies; but their expostulations proved ineffectual. At last, by instituting a private conventicle, as a meeting-place for a society of Adamites, he rendered himself obnoxious to the magistracy, who brought him to his trial, and produced several of his pictures, as well as satisfactory evidence of his presiding in that infamous assembly. As he peremptorily denied himself to be either the painter of those pictures, or the patron and contriver of that detestable assembly, although the proofs of both appeared incontestable, he was condemned to the torture; his lewd paintings were publicly burnt by the executioner (at least as many of them as could be discovered), and he was sentenced to imprisonment in the house of correction for twenty years.

He supported the torture with incredible obstinacy; and, after some time of confinement, was released at the request of the English ambassador, and went to London, where he resided for a few years. But that worthy nation, who detest profligacy of manners, as much as they regard merit, discountenanced him as he deserved; and he retired to Amsterdam, where he spent the remainder of his life in obscurity and contempt.

Sandrart, and after him Weyermans, affirm that he died under the torture; but Houbraken, who had carefully read the authentic account of him at Haerlem, written by Schrevelius (which is the best narrative of the transactions relative to Torrentius), ought certainly to be most relied on, and the above account is extracted from that writer.

PIERRE-CHARLES TREMOLLIERE.

DIED 1739, AGED 36.

He was born at Cholet, in Poictou, in 1703, and was the disciple of John Baptist Vanloo the Elder; under whom he studied, till he had gained several prizes in the academy; and then he was sent to the French academy at Rome, where he resided for some years, and qualified himself to return to his native country with great credit.

By the French writers he is accounted a very eminent artist; they attest that he had an elevated genius, a grand and elegant design of composition, and a correct manner of designing; that the disposition of his figures was highly commendable, that he usually gave them an agreeable and graceful turn, but that his colouring was weak.

He painted several grand altar-pieces at Lyons, and other cities of France; and the year

before his death was employed to paint designs for tapestry, by order of the French king; but he died in the prime of life, and in the height of his reputation, when he had sketched only one subject, the description of the Golden Age, and even that he left unfinished.

FRANCESCO TREVISANI.

DIED 1746, AGED 90.

Francesco Trevisani, a native of Trevigi, was initiated in the art by Zanchi, at Venice, where, in contradistinction of Angiolo his relative, he was called the Roman. At Rome he formed himself on the best styles of the day, but an unbounded talent of mimicking every manner, from Correggio to Cignani, never suffered him to persist long in the imitation of one model. Rome is gorged with his pictures; they often possess elegance of choice, a finished pencil, and a general strength of tone. His S. Joseph, in the church of the Collegio Romano, is a distinguished performance. F.

**ANGIOLO TREVISANI.

LIVED STILL IN 1753.

A. Trevisani was born and resided at Venice. His inventive power is proved at the Carità, and other churches of that capital, but his real merit lay in portrait: by persevering in that study he acquired a style, not sublime indeed, but natural, select, and adapted to the times. The diligence and dexterity of his tool greatly assisted him in the management of the chiaroscuro. F.

GIROLAMO DA TREVISI, or TREVIGI.

DIED 1544, AGED 36.

He was born at Trevisi, in 1508, and in some parts of the art of painting was accounted to have abundance of merit. His manner of designing was not indeed in the grand taste and style; but his colouring was exceedingly agreeable, and he always endeavoured to imitate the manner of Raphael.

After some years spent in different parts of Italy, he gained the reputation of being an excellent painter, and particularly by the works which he performed in a chapel belonging to the church of St. Petronius; and then he was induced to visit England, where he was presented to King Henry VIII. That monarch readily took him into his service, and allowed him (according to Vasari) a pension of four hundred crowns a year, employing him not only as a painter, but as an engineer and architect. He received extraordinary encouragement in England, and painted many pictures for the king, as also for the nobility about the court, which enabled him to live in affluence; and his merit procured him esteem.

As he was singularly well skilled in every part of architecture, civil and military, he was appointed by the king principal engineer at the siege of Boulogne. But that employment proved fatal to him; for he was unfortunately killed by a cannon-shot, while he was with the utmost activity giving his directions.

**LUIS TRISTAN.

BORN 1586, †

A favourite scholar of El Greco †, an imitator of his beauties without copying his defects or

† Domenico Theotocopuli, or, as the Italians call him, Teoscopoli. Born in Greece about 1545.—See the note to Orazio Vecelli.

being seduced by his manners. Whilst yet a pupil, Tristan had been employed by the Geronymites of Toledo in a picture of the Last Supper, for their refectory, which, when it was finished, he rated at 200 ducats; the price appearing too high, the monks appealed to the master, who on inspecting the work, after severely reprimanding his pupil for debasing a great talent and the art by so inadequate a demand, dismissed the fathers with the order of paying 500 ducats for it, or sending it to himself: the monks were corrected, but Tristan contented himself with the original price. The productions of Tristans riper years, marked by signal powers of expression and execution, add splendor to the parochial church of Yepes, and the cathedral and S. Clara of Toledo.

F.

CORNELIUS TROOST.

DIED 1750, AGED 53.

He was born at Amsterdam, in 1697, and was the disciple of Arnold Boonen, but he perfected himself in the knowledge of his art by an attentive study after nature. He sometimes painted historical subjects, and scenes taken from the comédies of his time; and likewise painted conversations in a very agreeable style, as well as portraits, in which he chiefly excelled.

He was engaged to paint the portraits of the directors of the college of physicians at Amsterdam, as large as life, and at full length, in one piece; which picture effectually established his reputation, and afforded him the opportunity of painting most of the considerable persons of his time. The most capital performance of this master, is the picture in the surgeons'-hall at Amsterdam, representing the principal persons of that profession sitting at a table, on which is placed a subject prepared for dissection; and the professor appears as if explaining the parts, previous to the operation. The figures, which are all portraits, are well designed, and have a good relieve; the habits are suitable to the mode, and the whole has a great deal of harmony. He was also much applauded for the portrait of the famous physician Boerhaave, which is placed in the anatomical hall.

His conversations were, in some respects, commendable; but he was censured for not being more strictly modest in his subjects, and for indulging too great an indelicacy and licentiousness in his compositions.

**GIO. BATISTA TROTTI.

BORN 1555, † AFTER 1602.

G. B. Trotti, of Cremona, was the favourite scholar of Bernardino Campi, whose niece he married, and designs inherited. The surname of 'Malosso,' a hard bone, was given to him by Agostino Caracci, to whom he had been preferred at the court of Parma, and who confessed to have found him 'a hard bone to crack:' with this name Trotti was so little offended that he adopted it, sometimes signed with it, and left it to his nephew. Inferior, no doubt, to Agostino, Trotti had charms to attract a superficial eye. He left the style of Bernardino to study Corregio, and still more the gaiety of tone, variety of contrasts, and spirited motion, of Gatti, which he not seldom carried to excess and depraved to manner. His works in the palace del Giardino, at Parma, for which he was ennobled, and the cupola of S. Abbondio, shew what force of colour and vigour of execution he possessed in fresco. His manner was propagated at Cremona by a numerous school, of whom Ermenegildo Lodi, Giulio Calvi, Stefano Lambri, and Cristoforo Augusta, who died young, were the most conspicuous.

F.

FRANCIS DE TROY.

DIED 1730, AGED 85.

He was born at Toulouse, in 1645, the son and disciple of Nicholas de Troy; but at the age of seventeen he became the disciple of Nicholas Loir, at Paris, under whom he was much improved. When he commenced artist, he begun with historical subjects, which gained him credit; but his genius more strongly inclined him to portraits than to any other branch of his art, and in that style he received great assistance from the instructions of Claude le Fevre.

In some time he was admitted as a professor in the academy; and having at his introduction presented, according to custom, an historical picture, representing Mercury and Argus, it was received with such public approbation, that he was immediately engaged to paint a number of sacred as well as profane subjects, and in particular, one noble composition in the church of St. Genevieve. He also finished a picture for the duke of Maine, designed in a very elegant style, which consisted of above fifty figures, as large as life. It was well composed, and finely coloured, and represented the splendid reception given by Dido to Æneas, when that hero recounts the series of his distresses and misfortunes.

By the order of Lewis XIV. he went to the court of Munich, to paint the portrait of Anna Maria Christina, who was to be married to the Dauphin; and at his return to Paris, he received the highest encomiums for the beautiful colouring, and exquisite finishing, of that portrait; and particularly for preserving the remarkable vivacity of that princess, by a lovely and graceful expression.

The Florentine and the French writers concurrently attest, that the colouring of De Troy is natural, and very pleasing; that his pencil is delicate; his figures round and well relieved; and that, by a peculiar happiness of touch, he gave sweetness and harmony to the whole.

The portrait of this master is honoured with a place in the Florentine gallery of artists.

JOHN-FRANCIS DE TROY.

DIED 1752, AGED 76.

He was born at Paris, in 1676, and was instructed in design and colouring by his father Francis de Troy, under whose direction he acquired a free and expeditious manner of painting; but, when he had made a considerable progress in his art, he travelled to Italy to finish his studies, and having visited Pisa and Rome, and observed every thing worthy of his attention in those cities, he returned to Paris, being then reputed an excellent artist.

On the first public exhibition of his works, they were generally admired, and the best judges of the art commended the taste, the colouring, the invention, the neatness of his finishing, and the happy union of simplicity and grandeur, which appeared in his compositions. His uncommon merit procured him the particular esteem of Lewis XIV. who honoured him with the order of St. Michael, and afterwards appointed him director of the academy at Rome; which station he filled with dignity, being as exemplary in his conduct in private life, as he was to the artists in his profession.

This master had a fine and fruitful invention, and an extraordinary readiness in his manner of handling; his touch was free and firm; his colouring extremely pleasing; and in all his designs he shewed a natural and just expression, as well of the motions of the limbs, as of the passions of the mind.

The portrait of this master, painted by himself, is placed among the celebrated painters in the gallery at Florence.

**FELIX TROYA.

BORN 1660, † 1731.

This native of San Felipe, in the district of Valenzia, was a scholar of Huerta, and one of Spain's most prolific artists. Careless of design, master of colour, he refused no commission and filled every place; whence the proverb, 'aquí fué Troya' (here too was Troya). In his best works, however, such as those in the chapel of S. Nicolas, in S. Augustino at Valenzia, he is little inferior to his master.

F.

ROMBOUT VAN TROYEN.

DIED 1650.

This master, who (according to the Flemish writers) had never seen Rome*, usually painted caves, grottoes, and the vestiges of ancient edifices, which are to be seen in the environs of Rome, and other parts of Italy; of which, it is supposed, he took the ideas, from sketches made by other artists; and he always introduced some historical subject, taken from the sacred, or poetical history.

In his small pictures, he had great neatness in his touch, firmness in his pencil, and transparency in his colouring, and some of them have the appearance of great merit; but he was not correct in his figures; nor were all his small works of equal estimation, some being far inferior to others.

His colouring is, in general, not very pleasing, having painted many of his pictures with too predominant a yellow; and in others, his browns create obscurity; yet sometimes his execution is remarkably good, and his perspective agreeable. In his large pictures his touch, his design, his colouring, and his drawing, are all very indifferent, and his smallest are perpetually his best performances.

THEODORE VAN TULDEN, or THULDEN.

DIED 1676, AGED 69.

He was born at Bois-le-duc, 1607, and was the disciple of Rubens. He distinguished himself so highly while he studied under the direction of that great man, that he was considered as one of the best of that school; and his master, who soon discerned his talents, employed him as one of his assistants in those grand designs which he finished in the Luxembourg gallery.

At first he was fond of painting lively and cheerful subjects, such as fairs, kermesses, conversations, and the diversions of peasants, in the manner of Teniers; but his greatest excellence appeared in his compositions of historical subjects. Those are entirely in the style of his master Rubens, and are extremely similar, as well in respect to the ideas as the colouring; nor are they much inferior to him. But what seemed very singular in this painter was, his ability to paint in small as well as in large, his genius being happily adapted to both; in the former, he was ingenious; and in the latter, elevated and grand. He had a thorough knowledge of the chiaroscuro, and by that means he gave force to his figures, and life to his colour; but in respect of his drawing, he is esteemed to be rather less correct than his master, the imperfections of an instructor being very apt to infect a disciple. However, he was so ready at designing small figures, that he frequently was employed to insert them in the works of Stenwyck, Neefs, and other masters of distinction.

*

* The publisher of the Chronological Tables says, that Van Troyen studied in Italy.

**COSIMO TURA.

DIED 1469, AGED 63.

Cosimo Tura, Vasari, and the rest of writers, call Cosmè, and Cosmè of Ferrara, and they make him a disciple of Galasso: he profited perhaps more by the paintings left in some room of the palace Schivanoja by Pier della Francesca; or the precepts of Squarcione, who kept a celebrated school in the neighbouring Padova. He was painter to Borso d'Este, and the contemporary of Tito Strozzi, who has praised him in verse. His style is dry and humble, his figures swaddled like the saints of Mantegna, the muscles strongly indicated, and the whole finished with the missal diligence of the times. In a large saloon of the palace Schivanoja, Tura painted in twelve compartments twelve frescoes, which represented the twelve months, and in each the relative occupations or amusements of Borso d'Este, the hero of the subject. F.

ALESSANDRO TURCHI, called L'ORBETTO.

DIED 1670, AGED 70†.

He was born at Verona, in 1600, and placed as a disciple with Felice Riccio; though he afterwards did not adopt the style of that master, but formed his ideas of the beauty of colouring from the manner of Correggio, and his ideas of elegance and grace from the taste of Guido.

He studied at Rome after the finest of the ancient and modern productions, and accustomed himself also to draw after nature; by which means he acquired the habit of designing with ease, and freedom, and also with tolerable correctness of outline. It was generally said, that the colouring of the Venetian school, and the Roman gusto of design, were combined in this artist. His wife and his daughter were his models for the figures in his compositions; for, without particularly attending to nature, he never attempted to design any member of the human body.

The invention and imagination of this master were so ready, that it was customary with him to proceed directly in his painting, without having prepared any previous sketch; he disposed his figures with propriety, and grouped them in such a manner, as to make them set off each other, and contribute to the good effect of the whole. Yet, although his colouring had great force, and his pictures were carefully finished, one could often wish that he had been more nice in the choice of his attitudes and draperies, as well as a little more accurate in his compositions. He painted many delicate easel-pictures, most of which are preserved at Rome, where he spent the greatest part of his life: but his grand compositions are in the churches and convents at Venice and Verona, as well as at Rome.

* In the church of St. Maria in Organis, at Verona, is a very admired picture by this master, of which the subject is St. Anthony and St. Francis, with a Glory and Angels above; it is well finished, and the glory is sweetly coloured. And in the church Della Misericordia, in the same city, is an altar-piece representing the Descent from the Cross, which is an admirable performance, and finished with abundance of care. The penciling is extremely soft, and the colouring beautiful; being much in the taste of the Caracci's school. The figures of the Virgin and Nicodemus are exceedingly fine, and the expression of the Virgin's afflictive sorrow is truly affecting; but the draperies, and the linen, are not equal in merit to the other parts of the picture.

† Lenzi in his Indice, 1. on the authority of Pozzo, says, Turchi died at Rome, 1648, aged 66.

PETER TYSENS.

DIED 1692, AGED '67.

He was born at Antwerp, about the year 1625, and was one of those distinguished artists whose works were esteemed to be not much inferior to Rubens.

At his first setting out in his profession, he applied himself to the painting of portraits, merely from a view of immediate advantage, and neglected history; but having received some severe mortification in regard to his works in that style, he determined to relinquish it, and resume the more masterly style of history, in which he had all the success he could desire.

His manner of designing was grand; his compositions are full of spirit; his colouring is strong, and he usually enriched his back-grounds with architecture. His reputation was very greatly advanced by an altar-piece which he painted for the church of St. James, at Antwerp; the subject of it was the Assumption of the Virgin; and the colouring and composition of it gained him the approbation of the public, and the esteem of the best judges.

N. TYSENS.

He was born at Antwerp, in 1660, and supposed to be the son of Peter Tyssens. He learned the art of painting in Flanders, but lived at Rome for a long time, where he was constantly employed by a picture-merchant; and he also spent some years at Naples and Venice. However, his pictures did not please in general, as being dull and unenlivened; and were only purchased by other artists, who valued them for being true imitations of nature, and for the goodness of the colouring.

This master rarely painted any other subjects but those of the military kind, such as armour, helmets, swords, guns, drums, sabres, and all sorts of trophies, which he composed and grouped with a great deal of ingenuity. When he returned from Italy to his own country, he found no greater demand for his works at home than abroad, which induced him to visit Dusseldorp, as the Elector Palatine was a remarkable encourager of all artists. As that prince was then anxious to have the best collection of paintings in Europe, he employed Tyssens as his agent to purchase for him every curious picture through the Low Countries, that could be procured at any price; and that artist executed his commission with honour to himself, and to the utmost satisfaction of his employer.

As he found no considerable demand for his usual subjects, he changed his style, and painted flowers, but not with any great degree of credit; he therefore at last painted birds, and proved very successful, some of his compositions in that way having been accounted worthy of being compared with the works of Boel or Hondekoeter.

V.

LOUIS DE VADDER.

He was born at Brussels, about the year 1560, and became an excellent painter of landscape. He understood the principles of perspective thoroughly, and disposed his grounds, trees, views, and figures, in so true a manner, proportioning every object to its distance, that his pictures have always a fine effect.

It was his custom to study nature with a very uncommon degree of exactness; and frequently he was abroad in the fields at the rising of the sun, to observe the gradual diffusion of light upon every object, even to the most remote distance; and also the manner of the dispersion of the morning mists and vapours by degrees unfolding the distant mountains and hills, and rendering them more perceptible; and the knowledge which he derived from such a method of study is evidently seen in all his landscapes.

The pictures of Vadder, though not designed with all the elegance of the Italian artists, have nevertheless abundance of truth and nature; and he had the art of blending through many of his skies the resemblance of those floating vapours which gradually form themselves into clouds. His distances are generally blue and clear; his trees are designed in a good taste, touched in a free and masterly manner, with a great deal of spirit; and the reflexions of those trees in the water (which he always paints very transparent), are clear, true, and so natural as to afford pleasure to the most judicious beholder.

VAGA.—Sec PIERINO.

WALLERANT VAILLANT.

DIED 1677, AGED 54.

He was born at Lisle, in 1623, but quitted his native city, and went to Antwerp to learn the art of painting, where he placed himself as a disciple with Erasmus Quellinus. The love of his profession engrossed his whole mind, and to the instructions of his master he added a diligent study after nature; by which means he became a good designer, and a considerable artist.

He found his genius to be best adapted to portrait-painting, and therefore applied himself particularly to that branch, in which he succeeded to his wish. And as very splendid preparations were making at Frankfort, for the coronation of the Emperor Léopold, he went, by the advice of his friends, to that city, where he had the honour of painting the portrait of his imperial majesty; and he gave the figure such an air of dignity, with so striking a resemblance, that it procured him abundance of employment among the princes and ambassadors who were resident there at that time. He afterwards spent four years at the court of France, to which he was recommended by the Mareschal Gramont, and painted the portraits of the queen-mother and the duke of Orleans with extraordinary approbation.

With an equal degree of merit he painted in oil and with crayons; but as his younger brother painted only in the latter, he relinquished it entirely, to avoid all manner of competition with his brother.

BERNARD VAILLANT.

He was the brother of Wallerant, born at Ryssel, in 1625, and was also his disciple, travelling along with him wherever he went. At first he practised in oil, but he afterwards neglected it, and painted only in crayon, in which manner of painting he acquired considerable reputation.

It was allowed by the best judges that his attitudes were easy, that his manner of handling was excellent, and that the likeness was remarkably striking. He spent the greatest part of his life at Rotterdam, in general esteem and constant employment.

VALENTINE DE COLOMBIEN, called VALENTINO.

DIED 1632, AGED 32.

He was born at the village of Colomiers, in the county of Brie Champagnoise, in the year 1600, and for some time was a disciple of Vouet; but he soon quitted that master, and travelled to Italy to obtain a better taste of design and colouring than he could possibly acquire under the guidance of Vouet. He studied the works of the great artists at Rome, but preferred the style of Caravaggio to others; and as he observed that the strong masses of light and shadow of that master produced a bold effect and great relief, he fixed on him for his model, and ever after endeavoured to imitate his manner.

His usual subjects are of the same cast as those of Caravaggio and Manfredi, soldiers playing with cards or dice, taverns, or concerts of music; and he rarely painted historical subjects, yet sometimes he composed them for churches and the palaces of the nobility. One devotional subject in particular he painted for St. Peter's at Rome, by order of his patron Cardinal Barberini, nephew to Urban VIII. representing the Martyrdom of St. Martinian. That performance procured him extraordinary honour, as it was executed with a great degree of force, and with more elegance than is usually observed in his compositions.

He made nature his principal study, and disposed his figures with considerable judgment; his pencil is firm, and his colouring has remarkable force; nor is it loaded with such extreme blackness in the shadows as we see (and cannot but disapprove) in many of the paintings of Caravaggio. But as to the elegance of his figures, the grace or the grandeur of his design, he cannot be commended, nor was he very correct. His peculiar attention seemed to be exerted, to add force to his colouring, so as to produce a striking effect; and the readiness of his hand frequently caused him to overlook many incorrections in his drawing as well as in his design.

Several of the works of this master are in the royal collection at Paris; among which are mentioned, Judith with the Head of Holofernes, the Judgment of Solomon, Susanna and the Elders, two musical assemblies; and one, of soldiers playing at cards.

VALKENBURGH.

DIED 1623, AGED 68.

He is supposed to have been born at Nuremburg, about the year 1555; and having learned the principles of his art in his own country, he went to Venice, and placed himself under the care of the most eminent painter in that city. He studied the works of Titian, Tintoretto, and P. Veronese; and from exact observations which he made, of the merits of those admirable masters, he formed a style of his own, that was agreeable and elegant.

Fairs, markets, festival sports, and dead game, were his general subjects; and likewise, views of cities and buildings, which he copied from nature. Those he executed with a light clean

pencil, a delicate touch, and a tone of colouring that appeared lively and natural. For the most part, he designed a great number of figures in all his compositions that required them; and his figures were generally very correct, and full of expression, though he could not entirely divest himself of the German taste which appeared in the air and dress of many of his figures. When he returned to Germany, his paintings were highly admired, and even in his life-time afforded a very large price.

DIRK, or THEODORE VALKENBURGH.

DIED 1721, AGED 46.

He was born at Amsterdam, in 1675, and even in his earliest youth, shewed strong tokens of a good genius to painting. At first he was placed as a disciple with Kuilenburg; but he soon discovered the inability of that master to afford him the improvement he desired. He therefore successively studied with Muscher and Weenix, with whom he continued for a few years, till, by the instructions of Weenix in particular, and the assistance he received from studying after nature, he found himself qualified to commence painter.

His subjects were portraits, and game of all sorts, in which he had extraordinary success; though he seemed ambitious to design subjects of a more elevated style, and for that purpose determined to visit Rome. But, in his intended route to Italy, happening to travel through Vienna, the Prince of Lichtenstein, who saw and admired his performances, made him the most honourable proposals to detain him at the Imperial court. There he found so much encouragement and respect, and likewise acquired so large a fortune, that his resolution to study at Rome was totally laid aside, and then he only became anxious to revisit his native country.

Loaded with riches and honours, he returned to Amsterdam, and was employed by King William III. to adorn his palace at Loo. Yet in the midst of his success, his life was rendered so unhappy by domestic disquiets, that, in search of tranquillity, he fled to Surinam in the West Indies, and continued there for two years; but as the climate disagreed with his constitution, he returned to Holland, in a very bad state of health, and much enfeebled in his limbs. As soon as his infirmity permitted, he resumed his pencil; but his performances did not appear in any degree equal to what he had produced in the former part of his life, either in respect to the colouring, design, or execution: so that his latter paintings are not to be compared with those of his early time.

The best works of this master are deservedly in very high esteem; and after his death, two of his pictures were sold at Amsterdam for a thousand florins, although the subjects were only dead game; and the value of his pictures is still increasing whenever they are to be purchased in Holland.

VANBALEN.—See BALEN.

VANDIEST.—See DIEST.

ANTHONY VANDYCK.

DIED 1641, AGED 42.

This incomparable painter was born at Antwerp, in 1599, and was at first instructed by Henry Van Balen, but afterwards became the disciple of Rubens; and distinguished himself so highly in the school of that great artist, that he conferred honour on his instructor, and was accounted, in some respects, to approach very near him.

By the advice of Rubens, he went in his twentieth year to Italy, in order to complete his

studies, and perfect himself in his profession; and, after a short continuance at Rome, visited Venice, where he conceived that exquisite notion of colouring which hath secured to him the admiration of the whole world. He observed minutely every tint and every delicacy in the works of Titian, Veronese, and the celebrated masters of the Venetian school, with judgment and a nice penetration; and by the strength of his genius discovered the true principle which guided those illustrious artists to so high a degree of excellence; by which means he acquired such an exquisite pencil as might almost place him in competition even with Correggio.

Having sufficiently displayed his eminent talents at Venice, Rome, Genoa, and his native city, till his reputation spread itself through all parts of Europe, he was invited to London by King Charles I. who received him into his service, with an appointment of a considerable pension; and not only presented him with a chain of gold, and his own portrait richly adorned with diamonds, but also conferred on him the order of knighthood in 1632. His amiable disposition, and personal accomplishments, united with his extraordinary merit in his profession, gained him the affection of the king; procured him the respect, esteem, and admiration, of the nobility, and every lover of the art; and, by his perpetual employment, he was enabled to live in the utmost splendour and opulence.

He excelled in history and portrait, but his greatest power appeared in the latter; and no painter better understood the principles or practice of the chiaroscuro than Vandyck. His choice of nature, when he painted portraits, was always that which was most agreeable; he gave an inexpressible grace to his heads; he shewed abundant variety in the airs, and in some of them the character was even sublime; and as to his expression, it was inimitable, the very soul of the person represented being visible in the portrait. The extremities of his figures are true, graceful, and exact; and the hands in particular are designed in the greatest perfection, beautiful in their form, and delicately exact in their proportions. His draperies, which were taken from the mode of the times, are cast in a grand style, broad and simple in the folds, easy and natural in the disposition, and his colouring is lovely.

In several parts of painting, Vandyck has ever been acknowledged to surpass his master; his touch is more delicate, his ideas more graceful, and his expression more true. It is indeed generally alleged, that he had less invention, and less fire, than Rubens; yet if it is considered that he devoted himself so entirely to portrait-painting, as to allow himself less opportunity to improve his taste for historical compositions, it cannot seem surprising that Rubens, who made history his principal and perpetual object, should in that respect claim a superiority. However, it appears no way improbable, that if Vandyck had been as incessantly employed in history as he was in portrait, his ideas might have been more enlivened, his genius rendered more extensive, and his invention more animated, so as to have equalled his master in design, as he surpassed him in the delicacy and sweetness of his tints. And if Rubens deserves to be preferred to Vandyck in history, yet the latter, in many of the portraits of his earlier time, is allowed equal even to Titian, and superior to all others who have appeared since the revival of the art of painting.

During the first six or seven years after his arrival in London, his performances are accounted most excellent, and most estimable; but some of his latter works are painted in such a manner as shews the uncommon rapidity of his pencil, though they are touched with wonderful spirit; and others of them are comparatively weak, and partake too much of the lead-colour, though his penciling is always masterly, always inimitable.

The most capital of the works of Vandyck are in England. At Blenheim, the portrait of King Charles I. in armour on a dun horse. At Houghton, a whole length in armour. At

Hampton Court, the King in armour on a white horse, his equerry holding his helmet. At Kensington, George Villiers, second Duke of Buckingham, and Lord Francis his brother. And at Wilton, the Pembroke family, a most capital performance. Also at the Marquis of Rockingham's, the celebrated picture of the Lord Strafford and his secretary. In the collection of the Duke of Orleans there is a most admirable picture by Vandyck; it is a whole length of Mary de Medicis, which is finished as highly as the power of his art could reach; it shews at once the strength of Rubens, and almost the colouring of Titian: the manner of it is in the highest degree noble, and yet it appears equally easy and natural; and many of the portraits of the nobility of England, which were painted by Vandyck, are not in any respect inferior to that celebrated portrait of Mary de Medicis.

PHILIP VANDYCK.

DIED 1752, AGED 72.

He was born at Amsterdam, in 1680, and was the disciple of Arnold Boonen, with whom in a few years he made a commendable progress; but, as he was desirous to obtain all possible improvement under that master, he determined to continue under his direction till his reputation was well established; nor did he quit his master Boonen before his works were in great request, and very readily purchased.

As Amsterdam seemed sufficiently stocked with painters, he settled for some time at Middleburgh, and afterwards at the Hague; and in both was employed by the principal persons for their portraits, which he painted in a small as well as a large size, with an equal degree of merit. Many of them he painted in the manner of Mieris and Gerard Douw; and although he was indefatigable at his work, he found it scarcely possible to answer the demands of those who were solicitous to procure them.

In Holland, Flanders, and Germany, he was considered not only as an artist of the first rank, but as one of the most judicious connoisseurs; and on that account was employed by Prince William of Hesse Cassel, who patronised him, and by several others of princely fortunes, to purchase collections of paintings for their cabinets; which commissions he always executed to the singular satisfaction of his employers, and to his own honour.

The number of portraits, conversations, and historical subjects, which he finished, is almost incredible; but two of his performances are particularly mentioned with great commendation. One is a picture containing the portraits of the Prince of Orange, his mother, and sister, in one piece; the other is a cieling, which he painted for Mr. Schuylenburg, representing the story of Iphigenia, in which subject he introduced the portraits of the whole family of his employer.

His portraits, especially those in his small size, have a strong resemblance, and such truth as evidently shews that he faithfully copied nature. All his subjects are well composed, neatly penciled, and highly finished, with an agreeable tone of colour; and although his pictures cannot be deservedly ranked with those of Douw, Netscher, or Mieris, yet they have abundance of merit, and are admitted to a place in the most select collections.

VANGOYEN.—See GOYEN.

VANDER DOES.—See DOES.

VANDER HELST.—See HELST.

VAN HUYSUM.—See HUYSUM.

VANDER KABLE.—See KABLE, or CABEL.

VAN LAER.—See BAMBOCCIO.

VAN EYCK.—See EYCK.

JACQUES VAN LOO.

He was the son of John Vanloo, a painter of some distinction, by whom he was instructed in the art of painting, and became an excellent master. He followed his profession at Amsterdam, and in the chief cities of Holland and Flanders, with great credit and success; and particularly excelled in designing naked figures, which he drew correctly, and finished with a neat pencil, and agreeable colouring.

Houbraken mentions a fine picture of this master's composition, which represented Diana in the Bath, and the Discovery of Calisto; and another also, of a Woman playing on the Lute, which, in the style and handling, might be taken for the painting of Jan Lys. Both of those pictures were marked as being painted in the same year, 1657.

JOHN BAPTIST VAN LOO.

DIED 1745, AGED 61.

He was the son of Lewis, and grandson of Jacques Vanloo, two eminent artists, and was born at Aix in 1684. His father, perceiving very promising appearances of an apt genius in his son, from his earliest years, cultivated his talents with all possible diligence and care. He taught him the best principles of his art, communicated to him every useful instructive observation, and caused him to copy the best compositions of the greatest masters; till, by the studious application of a few years, he appeared in the world with very great advantage.

At first he settled at Toulon; but when that fortress was besieged in 1707, he fled to Aix, where he painted a great number of historical pictures for the churches, convents, and hotels of the nobility, as well as portraits; and, after a continuance of five years in that city, entered into the service of the Prince of Carignan, who enabled him to complete his studies at Rome.

Vanloo made a proper use of so happy an opportunity; and, on his arrival at Rome, devoted his whole time and attention to establish his taste of design, and perfect his hand. He studied the antiques, he copied the most famous paintings, and appropriated not only the entire days to his improvement, but the evenings also were spent in drawing and designing; and, that he might not omit any thing conducive to his advantage, he placed himself as a disciple with Benedetto Luti, who was at that time in high esteem. In a short time he so effectually established his credit, that he found sufficient employment while he resided at Rome, by which he added continually to his reputation; and when he quitted that city was honourably employed by the Duke of Savoy, though he still attached himself to his patron, the Prince of Carignan.

For some years he resided at the French court, and by his performances gained universal esteem, and a large fortune; till, by the advice of his friends, he was prevailed on to visit London, being recommended to Sir Robert Walpole. By that minister he was made known to the Prince and Princess of Wales, who honoured him so far as to sit to him for their portraits; and afterwards he painted several of the royal family, and so great a number of the nobility and gentry, that he scarce had any disengaged hours for the first four years of his residence in London. At length, finding his health much impaired, he returned to Aix, in 1742, where, in a few months, he was able to resume his pencil; and with undiminished merit followed his profession, till near the time of his death, which happened three years after, in 1745.

Vanloo had an uncommon quickness of invention: he designed with all imaginable facility,

and was so remarkable for the readiness of his execution, that in one day he completely finished three portraits, in a good style, and a free manner. He had an excellent tone of colouring, with a light and spirited touch; and gave his carnations a freshness and warmth not very far inferior to the tints of Rubens.

CARLO VAN LOO.

DIED 1765, AGED 65.

He was born at Nice, in Provence, in 1705, the son of Lewis Vanloo, and brother to John Baptist Vanloo, by whom he was instructed in the first principles of painting; but afterwards he was placed as a disciple with Benedetto Luti, who took pleasure in cultivating those extraordinary talents which he discerned in his pupil; and the precepts of Luti, aided by the instructions of John Baptist his brother, laid the foundation of that excellence at which Carlo afterwards arrived.

As soon as he had confirmed his hand in drawing, and gained a good degree of knowledge in regard to colouring, he quitted the school of Luti, and accompanied his brother to France, where he assisted him in repairing the gallery at Fontainebleau, originally painted by Primaticcio, and then returned to Rome to pursue his studies. The love of his profession, and his commendable ambition to become eminent in it, engaged his whole attention; and therefore he applied himself incessantly to design after the antiques; to copy the most capital paintings of Raphael, Domenichino, Guido, the Caracci, and Carlo Maratti; and his assiduity was rewarded with all the success he could desire; for his reputation at Rome increased with every new performance, and the pope conferred on him the order of knighthood.

It is remarked by the writer of the life of this painter, that he often varied his style of painting, and finished some of his pictures with a bold, free pencil, and others with softness and delicacy; in some, imitating the touch and colouring of Guido, and in others, the manner of other great masters; so that one would be induced to believe that he saw nature only with the eyes of those illustrious masters who were his models.

The imagination of Carlo was lively, and very fertile; he invented with ease, and composed his subjects with elegance of taste, and singular judgment; nor was he, like many artists, so fond of his own productions as to overlook their imperfections; for, with an accurate, impartial, and severe eye, he examined every work he composed, and altered whatsoever his judgment disapproved, with full as much readiness as he composed. And of this he gave an evident proof, in a picture of the Graces chained by Love, which he totally altered, even after it had been publicly exhibited at the Louvre, in 1763.

His colouring is exceedingly natural; and his power in penciling enabled him to produce a pleasing effect, as well when his touch was strong and vigorous, as when it was tender and delicate. His eminent talents procured him the honour of being appointed principal painter to the king of France, at which court he was held in the highest esteem. But, wherever he resided, he was admired and caressed; nor was he in his life more generally applauded for his merit, than he was universally regretted at his death.

CHARLES VAN MANDER.

DIED 1605, AGED 58.

He was born at Meulebeke, a small distance from Courtray, in 1548, and was successively the disciple of Lucas de Heere at Ghent; and Peter Vlerick at Courtray; but his principal knowledge in the art of painting was acquired at Rome, where he studied for three years.

His greatest pleasure consisted in designing after the antiques, and the curious remains of Roman magnificence; the temples, baths, ruinous theatres, sepulchral monuments and their decorations, and, in short, every elegant and noble object that invited his attention. He also studied after nature in the environs of Rome, sketching every scene that pleased his imagination, or could afford him materials for future compositions in the landscape-style; and having practised to paint with equal freedom in fresco and in oil, he executed several historical works, as well as landscapes, for the cardinals and nobility of Rome, with extraordinary approbation.

At his return to his own country he was received with unusual respect, and soon after painted the representation of the Terrestrial Paradise, which procured him great honour; as the figures of Adam and Eve were finely designed, and well coloured; and the landscape and animals were executed with an equal degree of merit. He painted likewise a picture of the Deluge, which was highly applauded for the composition and expression, as it described all the passions of grief, fear, terror, horror, and despair, with a sensible and affecting variety. In general he was esteemed a good painter of landscape: the choice in his trees was judicious, his figures were well designed, his colouring was agreeable, and his composition full of spirit; though, in the advanced part of his life, he appeared to have somewhat of the mannerist.

Van Mander had many accomplishments, and distinguished himself not only as a painter, but as a writer. He composed tragedies and comedies, which were acted with applause; and, what is very uncommon, he painted also the decorations of the theatre. At Haerlem he introduced an academy, to diffuse among his countrymen a taste for the Italian masters; and the world is indebted eminently to Van Mander for searching out, and transmitting to posterity, the characters and merits of so many memorable artists as are comprised in his *Lives of the Painters*.

ADAM VAN OORT.—See OORT.

JACQUES VAN OOST, the Old.—See OOST.

———— OOST, the Young.—See OOST.

VAN OPSTAL.—See OPSTAL.

VAN ORLAY.—See ORLAY.

PAUL VANSOMEREN, or VANSOMER.

DIED 1621, AGED 45.

He was born at Antwerp, in 1576, and excelled in painting portraits, having been perfected in that branch by Bernard Vansomerén his elder brother, who had spent several years in Italy, and was accounted extremely eminent for painting conversations and portraits. For some years he followed his profession with great success at Amsterdam; but afterwards went to England, where he found encouragement equal to his merit, as his portraits were deservedly admired for elegance and ease in the attitudes, and also for a remarkable resemblance.

At St. James's there is a half-length of the Earl of Pembroke, at that time lord-chamberlain, which is admirably executed, the figure being finely relieved by a skilful management of the chiaroscuro. There is also a whole-length of the first Earl of Devonshire at Chatsworth, reputedly by this master, which is accounted not inferior to Vandyck; and several others are to be seen at Hampton Court, and in the collections of the English nobility and gentry.

JORIS VAN SON, the Old.—See SON.

———— VAN SON, the Young.—See SON.

ADRIAN VANDERBURGH.

DIED 1733, AGED 40.

He was born at Dort, in 1693, and was a disciple of Arnold Houbraken. He painted portraits and conversations; in the former he proved very successful, by not only giving a strong likeness, but by his improving nature to such a degree as to make his pictures agreeably resemble their models; and in the latter he painted in the style of Mieris and Metzu.

His manner was very pleasing, for the colouring of his portraits appeared natural and true; nor were any of the tints broken or tortured. His touch had the appearance of ease and freedom; and yet, while his pictures seem to have been expeditiously finished, and with a kind of negligence, they were accurately and neatly performed. His talents were confessedly good, but he impaired them by indulging too great a fondness for dissolute company, extravagance, and excess; neglecting his family, his disciples, and his reputation; till by his intemperance he shortened his days, and left but few of his paintings to perpetuate his memory.

Two of this master's compositions are mentioned by a Dutch writer: one is the representation of a Fishmonger's Shop, in which a man appears toying with a young woman; the other is a woman overcome with liquor, which is exceedingly well finished, but rather too indelicate. Those pictures are at present in the possession of Mr. Bischoff, at Rotterdam.

VANDERMEERE.—See MEERE.

VANDERMEULEN.—See MEULEN.

VANDERNEER.—See NEER.

ADRIAN VANDERVELDE.

DIED 1672, AGED 33.

He was born at Amsterdam, in 1639, and from his infancy shewed a strong genius to painting, which induced his father to place him as a disciple with John Wynants, with whom he continued for several years; and was so carefully instructed by that master, that before he quitted Wynants, he perfectly understood the best and finest principles of the art. It was his constant custom to study every object after nature; the scenes and situations of his landscapes, the trees, clouds, and every species of animals, were curiously observed by him, and sketched in the fields, to which he every day resorted; nor did he discontinue that practice as long as he lived.

As he had applied himself in a particular manner to the designing of figures, he not only had the advantage of embellishing his own landscapes, but also the landscapes of many other artists, whose works were in the highest estimation. He inserted the figures in the landscapes of Ruysdael, Hobbima, Moucheron, Vander Heyden, and even in the pictures of his master Wynants, who, till he experienced the ability of his disciple, had generally engaged Wouwermaans for that purpose, but afterwards entrusted that part to Adrian.

In the choice of his subjects, and the agreeableness of his scenes, as well as in the excellence of his colouring, he scarce had a superior; and as nature was always his model, his compositions are remarkable for their truth. His touch is free and steady; his trees are natural and well formed, and the leafing sharply and accurately marked. His skies have a peculiar brilliancy; and as he was exactly watchful to observe the effects of light on every particular object, he has most happily expressed its effects, through the branches of his trees, on the surface of his waters, on his cattle, and in short on every part of his scenery.

But although the general subjects of Adrian were landscapes, with sheep, goats, horses, or horned cattle, yet he was not less expert at composing subjects of history, nor were his works in that style in any degree less estimable. In the Romish church at Amsterdam there is an excellent picture painted by Adrian Vandervelde, representing the Descent from the Cross, with figures half as large as life, which is greatly admired; and he also painted several other historical pictures, taken from the sufferings of Christ, with equal success and reputation.

Through all the paintings of this master there appears a tenderness and uncommon warmth; his figures are well designed, and his cattle remarkably correct, with abundance of life and spirit in their actions and attitudes. And when we consider how highly his own pictures are finished, and also how many figures he inserted for others, it will be evident that he must have been indefatigable in his labours, as well as exceedingly expeditious in his manner of working, since he died when he was only thirty-three years of age.

Few of his works are now to be met with, as he did not live long enough to leave any considerable number, and those that are to be purchased are extremely dear; as they are particularly coveted through the Low Countries, where he is accounted one of their most eminent painters.

ESAIAS VANDERVELDE.

He was born about 1590, and esteemed a very excellent painter of such kinds of subjects as suited his genius, and those were principally battles, skirmishes, robberies, plundering of villages, or the marchings of soldiers, in a small size, which he designed with a great deal of spirit, and finished them with a light, free pencil, and a good tone of colouring, if it was not sometimes a little too green.

His expertness in small figures procured him employment almost perpetually from other artists, who were solicitous to have their landscapes or perspective views adorned by his pencil; and it was remarked of this painter, that he usually dressed his figures in the Spanish mode. During his life his works were highly esteemed, and brought great prices; but at this time they seem to be considerably sunk in their value.

WILLIAM VANDERVELDE, called the Old.

DIED 1693, AGED 83.

He was born at Leyden, in 1610, and in his youth was bred up to a seafaring occupation; but afterwards he applied himself to the art of painting, and distinguished himself eminently as a painter of ships and sea-pieces. As he had been early acquainted with marine affairs, and for a long time conversant with marine objects, he became a most correct and admirable designer, and made an incredible number of drawings on paper heightened with Indian ink, which he sketched after nature, with as much elegance as exactness. He gave an easy, natural position to the sails of his vessels, and likewise to the rigging; his proportions of every part were beautifully true, and he finished his pictures with the utmost neatness.

As the English were remarkable for constructing their vessels in a much more graceful form than any other European power, and were equally remarkable for their generous encouragement of artists, Vandervelde determined to settle himself and his family in London; and on his arrival his expectations were not disappointed. For, soon after, he had the honour of being taken into the service of King Charles II. with an appointment of a considerable salary, and was continued in the same situation under his successor James II.

This master seems to have been, even to a degree of enthusiasm, fond of his art; for, in order justly to observe the movements and various positions of ships engaging in a sea-fight, that he

might design them from nature, and unite truth with grandeur and elegance in his compositions, he did not hesitate to attend those engagements in a small light vessel, and sail as near to his enemies as his friends, attentive only to his drawing, and without the least apparent anxiety for the danger to which he was every moment exposed. Of that bold and dauntless disposition he gave two very convincing proofs before his arrival in England: the one was in that severe battle between the Duke of York and Admiral Opdam, in which the Dutch admiral and five hundred men were blown up; the other was in that memorable engagement which continued three days between Admiral Monck and Admiral De Ruyter. During the continuance of those different engagements Vandervelde plied between the fleets, so as to represent minutely every movement of the ships, and the most material circumstances of the action, with incredible exactness and truth.

It is observed that, in the latter part of his life, he commonly painted in black and white, on a ground so prepared on canvas as to make it have the appearance of paper.

WILLIAM VANDERVELDE, called the Young.

DIED 1707, AGED 74.

He was born at Amsterdam in 1633, the son of William Vandervelde, by whom he was carefully instructed in the art; but afterwards he was placed under the direction of Simon de Vlieger, a very excellent painter of ships, sea-shores, and sea-ports, who however was far surpassed by his disciple.

As soon as young Vandervelde found himself sufficiently prepared to appear with advantage in his profession, he went to visit his father in London; and some of his paintings, being exhibited at the English court, were beheld with such applause and admiration, that he was immediately employed by the king, and also by the principal nobility. His subjects were the same as those of his father, and he observed the same method of sketching every object after nature; but his pictures were designed and finished in so exquisite a manner, that they are not only superior to the works of his father, but to all other artists in that style; no age, since the revival of the art, having produced his equal.

The paintings of this master have in every respect such a degree of perfection as is not to be discerned in the productions of any other artist. And whether we consider the beauty of his design, the correctness of his drawing, the graceful forms and positions of his vessels, the elegance of his disposition, the lightness of his clouds; the clearness and variety of his serene skies, as well as the gloomy horror of those that are stormy; the liveliness and transparence of his colouring; the look of genuine nature that appears in agitated and still waters; and the lovely gradation of his distances, as well as their perspective truth; we know not what principally to admire: they are all executed with equal nature, judgment, and genius; they all are worthy of our highest commendation, they are truly inimitable.

Houbraken and other writers observe, that the pictures of the young Vandervelde are so esteemed in England, that those which were scattered through the Low Countries were eagerly sought after, and purchased at vast prices; so that in Holland they rarely have the pleasure of seeing any of them. Undoubtedly the most capital of his works are in England in the royal collections, and in the cabinets of the nobility and gentry of that kingdom; and some few are also in Ireland. Among the number, one fine picture of a Calm is in the possession of Thomas Cobbe, esq. and another, of a large size, representing a Ship of War grappled by a Fire-ship, and set on fire by the explosion, is in the possession of the Lord Viscount Kingsland.

ADRIAN VANDERVENNE.

He was born at Delft, in 1589, and was successively the disciple of Simon de Valck and Jerom Van Diest of Leyden, who followed the profession of painting in that city with great credit; and under the direction of the latter he continued for several years, till he was qualified to commence artist.

His subjects are generally of the lowest kind, copied from nature, without choice or variation, either as to the dress, features, or forms, of his figures; and his subjects are as generally disagreeable. His pictures shew freedom of hand, and a masterly pencil; but his ideas are gross, and his colouring is unpleasant, by the tints of yellow and brown being too predominant. His chief merit was seen in those compositions which he painted only in black and white; and as he had a light spirited touch, his expression is well adapted to his characters. He appears fond of describing mirthful scenes of dancing, drinking, or sporting; and it cannot but be allowed, that notwithstanding the ungraceful forms of his figures, some of his pictures have a lively and pleasant effect.

The king of Denmark and the prince of Orange held the works of this master in great esteem; and for the latter he painted several hunting-pieces, which are still in the collections of the descendants of that prince.

ADRIAN VANDERWERF.—See WERF.

ROGER VANDERWEYDE.—See WEYDE.

FRANCESCO VANNI, called VANNI of SIENA.

* DIED 1610, AGED 47.

He was born at Siena, in 1563, the son of a painter who was in no great reputation, and received his earliest instruction in the school of Archangelo Salimbeni; but when he was twelve years old, he travelled to Bologna, and there studied for two years under the direction of Passerotti. Yet finding in himself an impatient desire to see the celebrated antiques, and the works of Raphael, he went to Rome, and placed himself with Giovanni da Vecchia. By the precepts of that master, his proficiency was extraordinary; so that his performances not only extorted applause from the ablest judges, but also excited the jealousy and envy of Gioseppino, who was instructed in the same school.

Having therefore taken every prudent method to establish his taste, and also to perfect his hand, he returned to his native city, where he studiously contemplated the paintings of Baroccio, and so highly admired them, that he preferred the style and manner of that master to all others. He made him constantly his model; imitated him in the graceful turn of his figures, as well as in the delicacy of his pencil, with all imaginable success; and was generally esteemed to be no way inferior to him. However Vanni, in his travelling through Lombardy, added to his taste considerably, by studying the compositions of Correggio, as universally allowed to be one of the best painters of his time.

His peculiar turn of mind made him fond of designing religious subjects; and for that reason

* According to Baglione, whose authority seems to deserve the preference, Vanni was born in 1563, and died 1610, aged 47. But de Piles fixes the death of Vanni in 1615, aged 47; the Chronological Tables assert that he was born in 1568, and died in 1615, aged 47; and the authors of the *Abrégé de la Vie des Peintres* say he died in 1609, aged 46.

he was principally engaged in grand works for the churches and convents at Siena and at Rome. To the latter of those cities he was invited by Pope Clement VIII. and, by order of that pontiff, he painted in the church of St. Peter an incomparable design, representing Simon the Sorcerer reproached by St. Peter; for which performance he received the honour of knighthood.

This master had an excellent genius; his invention was fruitful and ready, his style of composition truly fine, and his design correct. His manner of colouring was bold, lively, and beautiful; his penciling tender and delicate; and the airs of his heads were remarkably graceful. The most capital works of Vanni are at Siena, Rome, Pisa, and Pistoia; among which are mentioned a Crucifixion, a Flight into Egypt, the Wise Men offering to Christ, and the Marriage of St. Catherine, all of them esteemed admirable.

OTTAVIO VANNI.

DIED 1643, AGED 60.

He was born at Florence, in 1583, and at first was the disciple of one Mecatti, a painter of very mean abilities, with whom he continued for four years with little advantage; but having travelled to Rome, he became the disciple of Astasio Fontebuoni; and beside the instruction which he received from that master, he took pains to study the designs of Raphael, Buonaroti, and other eminent artists; by which he acquired a considerable degree of taste and knowledge. However, notwithstanding his former improvement, as soon as he returned to Florence he entered himself in the school of Passignano, and lived with him for many years; not only being employed in painting his own original designs, but also painting in conjunction with that master.

Ottavio had great application, but not equal judgment; and frequently aiming at too great a degree of delicacy, and likewise at too nice and exact an expression, he touched his pictures too often over, and gave them an unpleasing hardness and heaviness.

ANDREA VANUCCHI, called ANDREA DEL SARTO.

DIED 1530, AGED 42.

This master was born at Florence, in 1488, and received his first instruction in the art from Giovanni Barile, a very mean painter, with whom he spent three years with intense application; and in that time discovered such uncommon talents as astonished Barile; and he placed Andrea as a disciple with Pietro Cosimo, who was accounted one of the best painters in Italy.

His industrious perseverance in his studies under that master, rendered him in a short time very eminent; but the morose temper of Cosimo compelled Andrea to quit him, and to endeavour to perfect himself by attending to the works of other famous artists; though he had appropriated every saint's day and festival (while he was in the school of Cosimo) to design after the works of Vinci, Raphael, and Buonaroti, to which he had access in Florence. He therefore persisted in the same method of practice, and by that means formed an admirable taste, and signalized himself above all the young painters of his own country, or foreigners, by correctness, colouring, and a profound knowledge of the art.

At that time, Andrea contracted an intimate friendship with Francesco Bigio; as there seemed to be a remarkable agreement in their tempers, as well as in their studies, they determined to live together, and they painted a great number of works in the churches and convents of Florence, in concurrence; but the reputation of Andrea was perpetually promoted by every work he finished, either in fresco or in oil. At last his fame was raised to its highest pitch, by that noble design which he executed for the barefooted Carmelites at Florence, representing the Preaching of St.

John. The attitude, and air of the head, of the principal figure, were exceedingly fine; the countenance was full of spirit and wisdom, and strongly expressive of his character; and the sun-burned tint of his flesh was properly suited to his manner of life in the desert. The expression of the auditors was natural, and shewed abundant variety; some attentively listening; some in admiration and astonishment at the novelty of his doctrine, and the energy of his discourse; others, with a look of apparent approbation and conviction; and the whole performance was admirable, for the colouring, correctness of outline, disposition, and simplicity united with elegance.

Although he had as much employment at Florence as he could possibly finish, yet could he not resist the impulse he felt to see the works of Raphael at Rome; he went therefore to that city, and examined every thing with a judicious attention. He studied the manner of that inimitable artist carefully, and also observed with a critical eye the grandeur of style in the compositions of Buonaroti; nor did he neglect to attend to the antiques, and all the curious remains of art and magnificence, which offered themselves to his observation, by which he received considerable improvement; and it was observed that his manner was altered much for the better after he had visited Rome. However, it became evident that he did not continue there a sufficient length of time, to study and consider things with such exactness as he ought; and it is not doubted, that if he had resided for some years at Rome, and devoted more of his study and practice to the antiques and Raphael, he would have surpassed all the artists of his time, as he had naturally a graceful manner of design, and his colouring was lively.

He painted with great freedom and readiness; his colouring in fresco, as well as in oil, was full of sweetness and force; and his carnations are beautiful. His draperies are marvellously easy, graceful, and natural, and they are touched with uncommon spirit; the airs of his heads have an elegant variety; and his boys, as also the extremities of his figures, are scarcely inferior to those of Raphael. The naked figures in his compositions are excellently designed; but, from a certain timidity of mind, his figures, both of men and women, seem to want that fire and vivacity which animate the works of other great painters, though they recommend themselves by their correctness, truth, and noble simplicity.

The excellence of Andrea's pencil, and his power of imitation, cannot be more strongly illustrated, than by that memorable incident mentioned circumstantially by Vasari: that, by order of Octavian de Medici, he copied a portrait of Léo X. between Cardinal Medici and Cardinal Roffi, the heads and hands of the figures having been painted by Raphael, and the draperies by Julio Romano; and he imitated every part of it with such amazing exactness, that Julio, after the most minute inspection, and also being assured that it was a copy, could not distinguish it from the original.

The superior talents of Andrea del Sarto might have raised him to be as rich in his fortune as in his reputation, if his own indiscreet conduct had not reduced him to very distressful circumstances; for the French king, Francis I. was so excessively fond of his works, that he invited him to his court, defrayed all the expences of his journey, received him with great distinction, and made him many valuable presents. The first work in which he was employed for that monarch, was a portrait of the Dauphin, who was then but a few months old; and he was rewarded (as Vasari testifies) with three hundred crowns in gold, for that performance. Afterwards, he painted an incomparable picture of a Charity, and a multitude of other designs for the principal nobility about the court, so that he lived in an ample enjoyment of every thing conducive to happiness, either in respect of esteem, affluence, or honour.

But, amidst this flow of good fortune, while he was employed by the queen-mother to paint a picture of St. Jerom, when it was hardly half finished, he received letters from his wife, solicit-

ing his return to Florence; and to indulge her desire, he requested permission for a few months' absence, promising to return with his family and settle in France. The king confided in his integrity, and not only made him several presents with a royal liberality, but entrusted him with large sums of money to purchase statues, paintings, designs, etchings, or any thing that was curious, or worthy of his possessing. However, Andrea soon forgot his engagements, and violated every tie of honour, after he arrived at Florence. He squandered away the whole stock, the king's property as well as his own, and never returned to his friend and benefactor. At last he sunk into that poverty, to which, by his prodigality and ingratitude, he seemed very justly entitled; he suffered a variety of difficulties and distresses, and died of the plague, abandoned by his wife, and by all those friends who had been the partners of his extravagance.

Abundance of the works of Andrea are in the churches, convents, and palaces, at Florence, and in those the merit of Del Sarto is shewn in a proper light; for they are far preferable to what is seen of his hand, either in Rome, or in any other city of Italy. Among a number of his capital paintings, there is one admirable picture in the Palazzo Pitti, at Florence. The subject is the Virgin and Child, with St. John and St. Francis; the colouring has an extraordinary force; the style is exquisitely delicate; the draperies are cast in a grand taste, and look unusually fresh; and the heads are excessively fine, though the head of the Virgin is rather beautiful, than formed with a becoming dignity of character*.

* Andrea Vannucchi, from his father's occupation called Andrea del Sarto, is praised by Vasari as Prince of the Tuscan school, 'for having committed fewer faults than any other Florentine painter; for having perfectly understood light and shade and the evanescence of forms in the dark; for a sweet and lively tone of colour; for having shewed the true method of painting with union in fresco and without much retouching when dry, which makes every work of his appear, as if it had been all done in one day.' Baldinucci arraigns him for scantiness of invention, and Lanzi confesses, 'that he does not possess that elevation of ideas which forms the poet and the heroic painter. This was not the gift of Andrea: naturally modest, gentle, sensible, as he is said to have been, he seems to have impressed their character on all his pencil touched. The portico of the Annunziata, by him transformed to an exquisite gallery, is the fittest place to judge of this. Those outlines which procured him the name of Andrea the Faultless; those ideas of gentle faces, whose smiles remind us of the simplicity and grace of Correggio; those well conducted fabrics; those vestments adapted to every condition; that easy manner of folding; those popular expressions of curiosity, wonder, confidence, compassion, enjoyment, that never transgress the bounds of seemliness, that are understood at first sight, and gently touch the heart without perturbing it; are beauties easier felt than described. Who feels what Tibullus is in poetry, will feel what Andrea is in painting. At the Scalzi, he painted some histories of the life of S. John in chiaroscuro, the cartoons of which are in the palace Rinuccini; and in that work he has openly imitated, and even copied some figures of Albert Durer. The subject of Christ's Baptism is in that style: it is improved in the Visitation painted some years afterwards: but the Birth of the Baptist, with some others, exhibit his most exquisite and broadest manner—greater however than any other of Andrea's works, is that Holy Family, in repose, which from a sack of grain, on which S. Joseph leans, is commonly called *La Madonna del Sacco*; than which few pictures are oftener named in the history of art: in this work, compared with some similar ones in the Vatican, he appears less second in rank to Raffaello, than his rival.'

On comparing the merits of Andrea's works, with the praises lavished on them, they seem to have obtained their full share of justice. As a Tuscan, the suavity of his tone and facility of practice contrast more strikingly with the general austerity and elaborate pedantry of that school, and gain him greater praise than they would, had he been a Bolognese or Lombard. It cannot however be denied that his sweetness sometimes borders on insipidity: the modesty or rather pusillanimity of his character checked the full exertion of his powers; his faults are of the negative kind, and defects rather than blemishes. He had no notions of nature beyond the model, and concentrated all female beauty in his Lucrezia; and if it be true that he sacrificed his fortune and Francis I. to her charms, she must at least have equalled in form and feature his celebrated *Madonna del Sacco*: hence it was not unnatural that the proportions of Albert Durer should attract him more than those of Michaelangelo. His design and his conceptions, which seldom rose above the sphere of common or domestic life, kept pace with

PIETRO VANNUCCI, called PIETRO PERUGINO*.

" DIED 1524, AGED 78.

This master was born at Perugia, in 1446, where his parents lived in very low circumstances; and they placed him with a painter, who, though no great proficient in the art, had discretion enough to animate his pupil with an eager desire to obtain knowledge. Pietro applied himself, with singular patience and industry, to practise what appeared conducive to his advantage; he spent not only all the day, but the greatest part of the night, in study, and at the same time struggled with severe hardships; being obliged for several months to have no other bed to lie on than a large chest. Yet his laborious perseverance in drawing and designing, qualified him to improve more readily under a superior master.

At that period of time the finer arts were cultivated, and flourished eminently, at Florence; which induced Perugino to seek for instruction in that city, and he placed himself as a disciple with Andrea Verocchio. Under that famous artist his proficiency was remarkably great; and in a short time he was enabled to appear with credit in his profession. The first work that raised his reputation, was a picture of St. Jerom looking with a stedfast attention on a Crucifix. The figure of the saint appeared so mortified, so emaciated, and yet so natural, as he had designed it after a living model, that the work was applauded in the highest terms; and in a few years his fame was so spread abroad, that his paintings were not only dispersed through all Italy, but sent also to Spain, France, and other countries of Europe.

He was employed to paint a grand altar-piece for the monastery of St. Clara at Florence, of which the subject was a Dead Christ; and he introduced a number of figures in the design. The colouring was truly beautiful, the heads of the aged persons had a graceful turn, and the air of the Virgin was eminently distinguished, as well by the dignity of character, as the peculiar expression of sorrow. He also introduced a landscape in one part of the design, which (making a reasonable allowance for that early age of painting) was at that time accounted admirable; and the whole composition was esteemed, by the best artists and judges, to be uncommonly excellent. A Florentine merchant offered treble the sum that had been paid for it; but the proposal was rejected, because Perugino declared that he was incapable of finishing another so well.

Vasari recites an incident in the life of this master, which, as I find it mentioned by most of the subsequent writers on this subject, cannot well be omitted. The monks of a monastery at Florence had engaged Perugino to paint, in fresco, a piece of sacred history in their chapel; and the prior, who had agreed to supply the ultramarine for the work, being of a suspicious disposition, always attended while it was used, lest some of it should be embezzled by the artist.

When Perugino perceived that the prior's constant inspection of the work was only occasioned by his distrusting the honesty of those employed by him, he took care to place a pot of water near him, in which he often dipped his pencil, after he had loaded it with ultramarine; and

each other; here his observation was acute, and his ear open to every whisper of social intercourse or emotion. The great peculiarity, perhaps the great prerogative, of Andrea appears, to me that parallelism of composition, which distinguishes the best of his historic works, seemingly as natural, obvious and easy as inimitable. In solemn effects, in alternate balance of action and repose, he excels all the moderns; and if he was often unable to conceive the actors themselves, he gives them probability and importance by place and posture. Of costume he was ignorant, but none ever excelled and few approached him in breadth, form, and style of that drapery which ought to distinguish solemn, grave, or religious subjects. F.

* He was born at Città della Pieve; hence he subscribes himself de Castro Plebis.—See Lanzi. F.

the colour, by its weight, instantly was precipitated to the bottom. The prior, observing the rapid consumption of his rich colour, passionately expressed his astonishment; but Perugino desired him, neither to torment his own mind, nor indulge a dishonourable opinion of artists, who generally acted upon principles of honour; and then, pouring off the water gently, he restored to him the ultramarine which had subsided; only reminding the prior, that, notwithstanding all his suspicious sagacity, he might be imposed on, if the artists he employed were less actuated by motives of honour, than by the fear of detection.

Sixtus IV. engaged him to paint several designs in his chapel, by which he gained great reputation; but at his return to Florence, where Mich. Angel. Buonaroti was at that time in the highest esteem, he quarrelled with that great man, from an avaricious disposition, and was so severely satirized by the poets of that city, that he was constrained to quit Florence, and retire to his native city Perugia.

This master had acquired from Verocchio the habit of designing his heads with a graceful air, and particularly those of his female figures. His pencil is light, and he finished his pictures highly; but his manner was dry and stiff, and his outline very often had great incorrectness. His highest honour consisted in his having been the instructor of the inimitable Raphael Sanzio, who, with his father Giovanni Sanzio, assisted Perugino in a great number of his works.

He was not more memorable for his paintings, than he was infamous for his atheistical and avaricious principles; and having accustomed himself, after he grew extremely rich, to carry always along with him a box, in which he preserved a quantity of gold, the prospect of such a treasure induced a villain to rob him of it; and although, by the activity of his friends, the greatest part of it was recovered, yet the vexation he endured was thought to have been the principal cause of his death.

The most capital work of Perugino, in oil-colour, is in the church of St. Peter at Perugia. It is an altar-piece, of which the subject is, the Ascension of Christ, with the disciples in different attitudes, directing their eyes up to heaven after their Lord. The design is excellent, and the whole is well executed. And in a chapel belonging to the church of St. Giovanni in Monte, there is a picture of the Virgin attended by several Saints, which is esteemed one of the best performances of Perugino. In many respects it has abundance of merit; but it must be confessed that the composition is very indifferent.

LUCAS VANUDEN.

DIED 1660, AGED 65.

He was born at Antwerp, in 1595, and learned the art of painting from his father; but he derived his chief excellence from a diligent observation of nature. Every hour that was not employed at his easel was spent abroad in the fields, where he noticed, with curious exactness, the variety of appearances perpetually occurring from the dawn to the evening over the face of nature. He watched the different effects of light on different objects, nor suffered any incident that might heighten his ideas to escape his observation; not even those instantaneous beauties perceptible in the forms and colours of vapours and clouds, which are lost almost in the moment they are beheld with admiration. Those he sketched on the spot, and had such a genius as enabled him to apply his observations happily in his works; but he was frequently so intent on his studies, that he scarce allowed himself time to work for his maintenance.

He had a tender, soft, delicate manner of painting in small, and had sufficient power of his pencil to adapt his touch to those of his largest size; though it is allowed that the exquisite pencil of Vanuden is principally seen in his smallest performances. His trees are so happily managed,

as to appear almost in motion ; his skies are clear, and beautifully adapted to his scenes ; and by his distances he shewed an immense extent of country, as often as his design would admit of it. His composition is always pleasing ; his most minute figures are correctly designed, and his tints are the colouring of nature.

He is considered as one of the most delicate painters of landscape that appeared in the Low Countries ; and it is the highest commendation that can possibly be given him, to say that Rubens not only approved, but admired, his style of painting, and often employed him to paint the back-grounds of his pictures, which Vanuden adapted with so much judgment, that the whole seemed to be only the work of one master.

In the chapels belonging to the cathedral church at Ghent there are several noble paintings of this master, which are esteemed his most capital landscapes ; and in the possession of a private person in that city, there is an excellent picture, in which the figures are inserted by David Teniers.

He had a brother,

JACQUES VANUDEN,

who was his disciple, and painted entirely in his manner ; but he was very far inferior to Lucas, though some of the paintings of Jacques are often passed on the unskilful for the genuine works of his brother.

LOUIS DE VARGAS.

DIED 1568, AGED 66.

He was a Spanish painter, born at Seville, in 1502, who being endowed with a very happy genius, and being also ambitious to obtain all possible improvement in the art of painting, travelled to Italy, and spent seven years at Rome, particularly studying the works of Pierino del Vaga. When he imagined himself sufficiently qualified to commence artist, having by great application acquired somewhat of the elegance of taste and composition of the Italian masters, he returned to his own country, and began to follow his profession at Seville. But it soon appeared that he had not imbibed the true taste of the grand style, nor was he thoroughly skilled in the best principles of the art ; for his paintings could not stand in competition with those of some other artists who were at that time resident at Seville.

It must undoubtedly have been an inexpressible mortification to Vargas, to find himself publicly accounted inferior to those whom he expected to surpass ; but he made a prudent use of that discouragement, and returned again to Italy, where he spent seven years more with intense application, more accurately examining the peculiar excellences of his models, and endeavouring to imitate them with greater exactness. At length he was amply rewarded for his industry, by such an improvement in his taste, composition, and freedom of hand, as rendered him equal to the best of his own time, and superior to most of his contemporaries.

He painted with equal success in fresco and in oil, and on his return to Spain was immediately employed, and, preferably to all others, engaged in several grand works for the cathedral, the archiepiscopal palace, and the convents ; and he had the good fortune to establish his reputation by two capital compositions, one of which represented Christ bearing the Cross, and the other Adam and Eve ; but the latter is accounted his masterpiece, and very justly merited the applause it received.

He also painted a great number of portraits, though he did not appear so excellent in that style as in historical subjects. Nevertheless he is highly celebrated for the portrait of Donna Juana Cortez, duchess of Alcala, which was esteemed not much inferior to the pencil of Raphael.

In the collection of the duke of Orleans, is to be seen one picture by this master; the subject is St. John in a sitting-posture, with a cross in his hand, dressed in the garment of camel's hair; and the figure is larger than life.

DARIO VAROTARI.

DIED 1596, AGED 57.

He was born at Verona, in 1539, and was the disciple of Paolo Veronese. He painted in the manner of the Venetian school with extraordinary success, and was allowed to have a lively and elevated genius; of which he afforded many incontestable proofs in those noble designs which he executed in his native city, and in several churches and convents in Italy.

He was as much distinguished for his piety, as for his singular merit in painting; and for both he was universally esteemed.

**CHIARA VAROTARI.

LIVED 1648.

Chiara, the daughter of Dario Varotari, is praised by Ridolfi for her excellence in portraiture. Her own head, painted by herself, deserved to be placed among the series of the Tuscan gallery. F.

ALESSANDRO VAROTARI, called PADUANINO.

DIED 1650, AGED 60.

He was born at Verona, in 1590, the son of Dario Varotari. The first rudiments of the art were explained to him by his father; but he completed his studies under another master, being so unhappy as to be deprived of his instructor while he was very young. He imitated the style of Veronese, as his father had done before; but his colouring was not comparable with that of Dario, though several of his pictures are to be seen in the churches and choicest collections of Italy.

In the church of St. Maria Maggiore, at Venice, is an excellent picture of this master's hand; it represents some legendary miracle of the Virgin, and is well composed; the figures are well grouped, and it is ingeniously designed, though incorrect. The heads are in a fine taste, the tone of colour is in general very agreeable, and the broad masses of light and shadow have a noble effect. And in the Pembroke collection, at Wilton, is a picture painted by Alessandro Varotari, of which the subject is Herodias dancing before Herod.

GIORGIO VASARI.

DIED 1578, AGED 64.

He was born at Arezzo, in the territory of Tuscany, in 1514, and received his earliest instruction from a painter on glass, called William of Marseilles; but by Cardinal Passerini he was afterwards taken to Florence, where he designed after the works of Michael Angelo Buonaroti, Andrea del Sarto, and other great masters, for three years.

Some time after, Cardinal Hippolito de Medici brought him to Rome; and as the mind of Vasari was filled with an extreme fondness for the nobler arts, he dedicated his whole thoughts to the advancement of his knowledge; he studied every thing worthy of his admiration, either in the antiques or the moderns, in sculpture, painting, or architecture. It happened to prove of singular benefit to Vasari, that Francesco Salviati accompanied him to Rome in the train of

the cardinal, his patron ; for those artists associated together in all their studies, and when they spent whole days in designing after Raphael, Buonaroti, and Balthasar of Siena, they, out of a cordial love to the art, devoted their evenings to copy each other's designs, and endeavoured by every method to promote their mutual improvement.

By such a course of industry and attention Vasari qualified himself for those various undertakings in which he was afterwards engaged, and which he always executed with honour to himself and to the satisfaction of his employers. In design and invention he shewed himself to be a man of learning and genius ; but by neglecting to make himself properly acquainted with the true principles of colouring, his works were never in any high degree of reputation. He is best known as the writer of the *Lives of the Painters*, from Cimabue to his own time, for which work the whole polite world is most deservedly indebted to him.

He executed a great number of his compositions in fresco and in oil, for the churches, convents, and also for the duke's palace, at Florence, most of them being of a large size ; and for the churches at Rome, Bologna, Pisa, Venice, and Naples ; of which the figures were from six to eight cubits high. The works of Vasari are particularly recited and described by Sandrart.

ANTONIO MARIA VASSALLO.

He was born at Genoa, and placed as a disciple with Vincenzo Malo ; by whose excellent precepts he acquired a good manner of design, and a charming tone of colouring. He was an universal painter, and equally successful in every branch of his art ; in history, portrait, landscape, animals, birds, fruit, and flowers ; all which subjects he represented with extraordinary sweetness in his colour and handling, and with abundance of truth.

His pictures were in such esteem, that he was employed without intermission by foreigners as well as his own countrymen ; but by too close an application to his profession, and being also of a melancholy turn of mind, he died in the bloom of life, exceedingly lamented.

ANTONIO VASSILACCHI, called ALIENSE.

DIED 1629, AGED 73.

He was born at Milo, a Greek island in the Venetian territory, in 1556, and was the disciple of Paolo Veronese. As he had the double advantage of a very good genius, and an admirable instructor, his progress was remarkable ; and in a few years he acquired as extensive a knowledge of the art as he could possibly derive from his master, and imitated the style of Veronese with general applause. However, having afterwards some just cause for resentment against Paolo, he quitted his manner entirely, and assumed that of Tintoretto in its stead.

Philip II. king of Spain, and Sigismund, king of Poland, solicited him earnestly to enter into their service ; but he declined the honours and emoluments proposed to him by those monarchs, and continued at Venice, where the doge and the principal nobility respected and employed him as long as he lived.

The general character given to this artist is, that he had a wonderful readiness in designing, that his colouring is excellent, and that he was remarkable for the freedom and spirit of his pencil. In the Sala dello Scrotinio, at Venice, there is a capital painting of Vassilacchi ; the subject of it is the Taking of Tyre, and it has a noble effect, being finely coloured, and very judiciously disposed. Also in the church of St. John the Evangelist, in the same city, is preserved a picture of St. James, which is admirably designed and executed ; approaching very near to the works of Paolo Veronese, in the air and turn of the figures, as well as in the colouring.

PAOLO UCCELLO, or MAZZOCHI.

DIED 1432, AGED 83.

He was born at Florence, in 1349, and was the disciple of Antonio Venetiano. Though he painted a variety of subjects, yet he shewed a peculiar delight in painting birds, and for that reason introduced them whenever it was possible, in all his compositions; from which circumstance he was called Paolo * Uccello, and by that appellation is generally known.

He studied perspective with infinite labour, till he found out a method of reducing it to practice; and for that purpose spent a great deal of time in making himself thoroughly acquainted with the Elements of Euclid, in which he was assisted by Giovanni Manetti, an eminent mathematician. He is mentioned as one of the first of the old artists who painted perspective.

As his principal power consisted in designing every species of animals, he always fixed on such subjects as might afford him an opportunity to introduce the greatest number, and the greatest variety; such as the Creation; the Family of Noah entering the Ark, or quitting it; and the General Deluge: and those subjects he designed with much truth and expression, so as to render his works very estimable in that early age of painting.

He also described frequently the battles of fierce and venomous animals, such as the engagements of lions with serpents; in which subjects he expressed the vehement rage and fury of those creatures, with abundance of nature and spirit; and in the landscape-part he usually represented peasants, or shepherdesses, watching their cattle, and, with the appearance of fright or terror, beholding, or flying from, the engagement.

He painted in distemper and fresco, but consumed so much of his time in the study of perspective, that the profits of his works could scarce preserve him from poverty: yet he justly may be allowed to have had considerable merit, if we consider that the art of painting was but in its infancy at the time in which he flourished.

GIOVANNI DA UDINE.—See NANNI.

JAKOB VANDER ULFT.

He was born at Gorcum, about the year 1627; but the master by whom he was instructed is not mentioned. He painted excellently on glass, as well as in oil; and although he certainly never had been in Italy, yet, by his subjects, one would imagine he had spent a great part of his life at Rome; for he most frequently painted views of Rome and other cities of Italy, markets, processions, and sea-ports, which he represented with great appearance of truth and nature.

The designs of other masters were his only models; he made sketches from them of the noblest remains of antiquity; the columns, arches, trophies, and elegant buildings, with which objects he enriched his own designs; and it is a matter of doubt whether he could have represented them better, if he had designed them after nature on the spot. He understood the principles of perspective thoroughly, and by that means gave to his own compositions an appearance of grandeur and truth. However, it cannot but be allowed, that whenever he had not the Italian designers for his guides, the Flemish taste prevailed in his pictures, as may be evident from observing his views of the cities in his own country, and his view of London-bridge. And, although they are as well painted, and with as good figures, vessels, and boats, as are to be seen in any of his other works, yet have they nothing equal to the elegance or grandeur of those views

* Uccello signifies a bird.

of the sea-ports of Italy, which he had sketched from the designs of other artists, whose ideas were more elevated.

As the knowledge of Vander Ulft in architecture and perspective was very considerable, it enabled him to embellish such scenes as were naturally unpleasant and cold, with additional incidents that rendered them agreeable. He was remarkable for introducing a great number of figures in all his pictures, which he disposed judiciously, designed well, and dressed according to the modes and customs of different nations.

In the town-hall at Amsterdam there is a picture of this master's painting, in which he has represented a vast crowd of people in several groupes; which single performance is sufficient to do honour to his memory. He also painted a very exact view of London-bridge, with the adjacent buildings; the river being crowded with boats, and those filled with figures. The whole was well coloured, and neatly finished, with great transparence, and very exact perspective.

TIMOTEO DA URBINO.—See VITE.

ADRIAN VAN UTRECHT.

DIED 1651, AGED 52.

He was born at Antwerp, in 1599, and learned the art of painting in that city. For some time he painted peacocks and other fowl, only for his amusement; but as soon as they were seen, they were so exceedingly admired, that he was encouraged and solicited to pursue that kind of painting as his profession.

His general subjects were fruit, birds, flowers, dead game, and objects of still life, in which he always imitated and copied nature; and he was not only correct in his drawing, but his colouring shewed all the truth, freshness, and force, of nature itself. Next to Snyder, he was esteemed to be the best painter in that style in the Low Countries; and although he was extremely industrious, yet he found it impossible to finish one half of the pictures which were earnestly requested of him.

This master had a most delicate and tender manner of penciling; and gave an unusual transparence to his colours. The king of Spain, who employed him for a considerable time, engrossed the greatest part of the works of Adrian, which hath occasioned their present scarcity, few of them being now offered to sale; and, when they are to be sold, they produce very large prices. Sometimes, indeed, he painted his favourite objects in the compositions of other masters; and those pictures in which Van Utrecht had inserted any thing, were always accounted abundantly more estimable.

PIETRO DA VECCHIA.

DIED 1678, AGED 73.

He was born at Vicenza, in 1605, and was the disciple of Alessandro Varotari; but he quitted the manner of that master, and adhered to the style of Giorgione, which he preferred to all others. The figures in his compositions are of a large size, and he always painted with a strong body of colour; so that his carnations have a remarkable force; and by his skill in the chiaro-scuro, every figure, and every limb, apparently projects from the canvas.

No artist could possibly imitate the work of another with more precision, than he did the paintings of Giorgione. The same ideas, the same style of invention and composition, the same strength of colour and manner of penciling, are observable in both. So nicely and exactly similar to the pictures of Giorgione, are those of Vecchia, that even the most expert connois-

scurs have been frequently puzzled to determine between the performances of those masters; particularly as the pencil of Vecchia gave such a look of originality to his imitations, that nothing like a copy appears in any part of them.

Sandrart, who was a great painter, and a good judge, freely confesses, that when the Count Palatine of the Rhine, Charles Gustavus, shewed him the picture of a soldier, boldly painted, and finely relieved, and asked him by what master it might have been painted, Sandrart, having surveyed it with all possible attention, and examined it critically, was just going to pronounce his opinion that it was the work of Giorgione, when he took notice of the canvas appearing more new than it could have done if the picture had really been painted by that master; and had just time enough to rescue himself from giving a wrong judgment of the author.

The genius of this painter was, however, somewhat bold; and in the draperies of his figures he was apt too much to indulge his own fancy. He was fond of inventing dresses which had a mixture of the ancient and modern; and frequently the draperies were of silk, satin, and the richest materials. At Venice, where he spent the greatest part of his life, the doge and senate employed him to paint in oil those historical designs which were worked in mosaic, in the church of St. Mark: and in that church are to be seen two very capital paintings of Vecchia; the one is a Crucifixion, and the other Christ driving the Money-changers out of the Temple; both of them highly admired, and accounted very excellent performances.

TITIANO VECELLI, called TITIAN.

DIED 1576, AGED 96.

This illustrious painter was born at the castle of Cadore, in Friuli, a province subject to the Venetians, in * 1480 (according to Vasari and Sandrart); but at ten years of age he was conducted to Venice, and left under the care of an uncle, who was a person of some distinction in that city. That guardian soon observed the predominant inclination of his nephew to painting, and therefore placed him as a disciple with Giovanni Bellini, who at that time was in the highest esteem.

By the instructions of that master, and the strength of his own genius, the proficiency of Titian was amazing; and as he continued in that school for some years, he imitated the style and manner of his master so exactly, that his productions seemed astonishing to all who beheld them. But, as Bellini had never studied the antique, and painted in a dry, stiff, and laboured style, Titian unavoidably adopted it; though even in that style he distinguished himself extremely, in several portraits, landscapes, and historical designs. However, he made nature his principal study, and imitated it faithfully and happily, not only in the tints of his carnations, when he painted figures, but even in the local colours of every inanimate object which he introduced in his compositions; and as he spent near ten years in that study, he by that means was enabled to give an uncommon character of truth to whatever he painted.

But as soon as Titian had seen the works of Giorgione, whose manner appeared to him abundantly more elegant, and less constrained, than that of Bellini, he determined to quit the style to which he had so long been accustomed, and to pursue the other, that recommended itself to him by having more force, more relief, more nature, and more truth. Some authors affirm,

* De Piles, the Chronological Tables, and the authors of the *Abrégé de la Vie des Peintres*, fix the birth of Titian in 1477, and make him 99 at his death: but as Giorgione was confessedly older than Titian, and was born in 1478, I have preferred the joint authorities of Vasari and Sandrart, who affirm that Titian was born in 1480.

that he placed himself as a disciple with Giorgione; yet others only say, that he cultivated an intimacy with him; but it is undoubtedly certain, that he studied with that great master; that he learned his method of blending and uniting the colours; and practised his manner so effectually, that several of the paintings of Titian were taken for the performances of Giorgione; and then his success inspired that artist with an invincible jealousy to Titian, which broke off their connexion for ever after.

The reputation of Titian rose continually; every new work contributed to extend his fame through all Europe; and he was considered as the principal ornament of the age in which he flourished. And yet Sandrart observes, that amidst all his applause, and constant employment at Venice, his income and fortune were inconsiderable; and he was more remarkable for the extensiveness of his talents, than for the affluence of his circumstances. But when his merit was made known to the Emperor Charles V., that monarch knew how to set a just value on his superior abilities; he enriched him by repeated bounties, allowed him a considerable pension, conferred on him the honour of knighthood, and, what was still more, honoured him with his friendship. He painted the portrait of that benefactor several times; and it is recorded by Sandrart, that one day, while the emperor was sitting for his picture, a pencil happening to drop from the painter, he stooped, took it up, and returned it, obligingly answering to the modest apology of the artist (who blushed at the condescension of so great a monarch), that the merit of a Titian was worthy of the attendance of an emperor.

By the Cardinal Farnese he was invited to Rome, where he painted an admirable portrait of the pope, at full length; as also many historical subjects, taken from sacred and fabulous history, and a great number of portraits; every prince, and person of rank, exerting themselves ambitiously to procure some of his works.

While he was engaged at the pope's palace of Belvedere, Michael Angelo Buonarroti and Vasari went to visit him; and on seeing a picture of Danaë which Titian had just finished, Buonarroti, having given the most deserved commendation to the real perfections of that picture, lamented that the Venetian artists attended so little to designing; for, if Titian had studied the antique, as accurately as he before had studied nature, he must have been absolutely inimitable; because the perfection of colouring would have been rendered still more lovely, by being united with perfection of design.

The excellence of Titian was not so remarkably apparent in the historical compositions which he painted, as in his portraits and landscapes, which seem to be superior to all competition; and even to this day many of them preserve their original beauty, being as much the admiration of the present age as they have deservedly been of the ages past.

It is observed of Titian, by most writers, that in the different periods of his life he had four different manners: one, resembling his first instructor Bellini, which was somewhat stiff; another, in imitation of Giorgione, more bold, and full of force; his third manner was the result of experience, knowledge, and judgment, beautifully natural, and finished with exquisite care, which manner was peculiarly his own; and in those pictures which he painted between the years of approaching old age, and his death, may be noticed his fourth manner. His portraits were very differently finished in his early, and in his latter time, according to the testimony of Sandrart. At first he laboured his pictures highly, and gave them a polished beauty and lustre, so as to produce their effect full as well when they were examined closely, as when viewed at a distance; but afterwards, he so managed his penciling, that their greatest force and beauty appeared at a more remote view, and they pleased less when they were beheld more nearly. So

that many of those artists who studied to imitate him, being misled by appearances which they did not sufficiently consider, have imagined that Titian executed his work with readiness and a masterly rapidity; and concluded that they should imitate his manner most effectually, by a freedom of hand and a bold pencil. Whereas, in reality, Titian took abundance of pains to work up his pictures to so high a degree of perfection; and the freedom that appears in the handling was entirely effected by a skilful combination of labour and judgment.

It cannot be truly affirmed, that Titian equalled the great masters of the Roman school in design; but he always took care to dispose his figures in such attitudes as shewed the most beautiful parts of the body. His taste in designing men was not generally so correct or elegant as it appeared in his boys and female figures; but his colouring had all the look of real flesh; his figures breathe. He was not so bold as Giorgione, but in tenderness and delicacy he proved himself much superior to him and all other artists. The expression of the passions was not his excellence, though even in that respect many of his figures merited the justest commendation; but he always gave his figures an air of ease and dignity. His landscapes are universally allowed to be unequalled, whether we consider the forms of his trees, the grand ideas of nature which appear in his scenery, or his distances, which agreeably delude and delight the eye of every observer; and they are executed with a light, tender, and mellow pencil. He learned from nature the harmony of colours; and his tints seem astonishing, not only for their force, but their sweetness; and in that respect, his colouring is accounted the standard of excellence to all professors of the art.

De Piles remarks, that as the colouring of draperies affords a painter an opportunity of shewing all his skill in the chiaroscuro, Titian made use of that artifice in most of his pictures; because he was at liberty to give his draperies what colour he thought most proper, either for making his ground, for spreading light, or for characterising objects by comparison. It was the custom of this great master frequently to repeat the same subject, sometimes by his own pencil, and often by the hands of his disciples, who carefully copied them; yet he always retouched them, adding only a back-ground, or some trifling alteration, by which management they had the look of originals, and in all probability were very little, or perhaps in no degree, inferior.

It would prove almost an endless task to enumerate the variety of works executed by this illustrious artist, at Rome, Venice, Bologna, and Florence, as well as those which are to be seen in other cities of Italy, in England, Spain, Germany, and France; but there are two which are mentioned as being exceedingly capital. One is a Last Supper, preserved in the refectory at the Escorial in Spain, which is inimitably fine; the other is at Milan, representing Christ crowned with Thorns. The principal figure in the latter has an attitude full of grace and dignity more than mortal, and the countenance shews a benevolence and humility, combined with dignity and pain, which no pencil but that of Titian could so feelingly have described. It is admirably coloured, and tenderly and delicately penciled; the heads are wonderfully beautiful, the composition excellent, and the whole has a charming effect by the chiaroscuro*.

* Tiziano Vecellio, the great master of colour, was born at the castle of Cadore in Friuli, 1480. His education under Sebastiano Zuccati, of Treviso, and afterwards under Giovanni Bellini, rendered him a diligent and subtle observer of every object that strikes the senses: so that when at a maturer age he entered into a competition of finish with Albert Durer, and painted at Ferrara the picture of Christ with the Tribute-money, now at Dresden, he excelled, in nicety of penciling, that master of minuteness; with this difference of result, that though the hairs on the heads and hands of his figures might be counted, though every pore of the flesh was discriminated, and the objects reflected in the pupils of the eyes, the effect of the whole was not diminished, but seemed

FRANCESCO VECCELLI.

He was born at Friuli, in 1483, the younger brother of the celebrated Titian, by whom he was instructed in the art of painting; but before he commenced artist, though extremely well qualified to appear with reputation in the profession, he engaged in a military life, in which he continued till peace was restored in Italy. He then went to his brother Titian to Venice, and resumed the pencil; and being employed to paint several altar-pieces for churches, and a few portraits for his friends, he proved himself worthy of being the disciple, as well as the brother, of Titian.

Such promising talents served to sow the seeds of jealousy in the breast of his brother, while they promoted his own reputation; and Titian, dreading a powerful rival and competitor in Francesco, contrived artfully to turn his thoughts from painting in the style which he himself

to gain more breadth and grandeur by distance. To this work, however, he made no companion, and at an early period appears to have adopted that freer and less anxious method found by Giorgione, his fellow-scholar first, and then his rival. Some portraits painted by Tiziano during that short period cannot be distinguished from those of Giorgione himself; but he soon found a new style, perhaps less vapoury (*sfumato* *), not so fiery nor so grand; but sweeter—a style which ravishes the beholder less by the novelty of its effect than by a genuine representation of truth. The first work of this style, all his own, is the Archangel Raphael leading Tobiah, in the sacristy of S. Marziale, painted in his thirtieth year; and the Presentation of the Virgin at the Carità, one of his richest and most numerous compositions remaining (for many perished by fire), is said by Ridolfi to have followed it at a very short interval.

To no colourist, before or after him, did nature unveil herself with that dignified familiarity in which she appeared to Tiziano. His organ, universal, and equally fit for all her exhibitions, rendered her simplest to her most compound appearances with equal purity and truth. He penetrated the essence and the general principle of the substances before him, and on these established his theory of colour. He invented that breadth of local tint which no imitation has attained; by taking the predominant quality of colour in an object, for the whole, painting flesh which abounded in demitints, entirely in demitints; and depriving of all demitints, what had but few. He first expressed the negative nature of shade. Perfect master of contrast, of warm and cold tints, he knew by their balance, diffusion, and recall, to tone the whole. His are the charms of glazing, and the mystery of reflexes, by which he detached, rounded, connected, or enriched, his objects. He was the first who changed stuffs to drapery, gave it local value, and a place, subordination, and effect. His harmony is less indebted to the force of light and shade, than to true gradation of tone. His tone springs out of his subject, grave, solemn, gay, minacious, or soothing. His eye tinged Nature with gold, without impairing her freshness. She dictated his scenery. Landscape, whether it be considered as the transcript of a spot, or the rich combination of congenial objects, or as the scene of a phenomenon, as subject and as back-ground, dates, if not its origin, its real value, from him. He is the father of portrait-painting; of resemblance with form, character with dignity, grace with simplicity, and costume with taste.

In design Tiziano had a style, and in composition and expression, occasionally excelled, though on the whole they were little more for him than vehicles of colour. That he possessed the theory of the human frame, needs not to be proved from the doubtful designs which he is said † to have furnished for the anatomical work of Vesalio; that he had familiarised himself with the line of Michaelangiolo, and burned with ambition to emulate it, is less evident from adopting some of his attitudes in the pictures of *Pietro Martire*, and the battle of *Gliaradadda*, than from the elemental conceptions, the colossal style, and daring foreshortenings, which astonish on the ceiling of the *Salute*. In general, however, his male forms have less selection than sanguine health; often too fleshy for character, less elastic than muscular, and vigorous without grandeur. His females are the fair, dimpled, Venetian race, soft without delicacy, too full for elegance, for action too plump. F.

* ‘Meno sfumato.’ Less softened into masses; the transition of the parts to each other, and the outline more marked. The Italians call the softening-brush ‘sfumino.’

† They were probably by the hand of John Calkar his pupil, who, according to Sandrart, sometimes not unsuccessfully mimicked both Tiziano and Raffaello.

pursued, and persuaded him to employ himself in adorning the insides of rich cabinets, with small historical subjects, and pieces of architecture, for which at that time there was a great demand.

Some of those cabinets have reached our time; and, being miscalled the work of the famous Titian, they have been estimated at an incredible price, and often sold for a large sum; though the paintings are certainly only by Francesco Vecelli, who in every respect was remarkably inferior to his brother*.

HORATIO VECELLI.

DIED 1579.

He was the son and disciple of Titian, born at Venice, and painted some portraits which might stand in competition with those of his father's hand. He likewise painted history, in concurrence with Paolo Veronese and Tintoretto, in the palace of the Doge, at Venice; particularly the representation of a battle, which for some time was ascribed to Titian.

He travelled with his father to Rome and Germany, and was much esteemed for his extraordinary merit; but after the death of Titian, finding himself in very ample circumstances, he devoted more of his hours to pleasure than to painting; and although he outlived his father but a few years, yet some time before his death, which happened in the vigour of his years, he had consumed the greatest part of that wealth which had been honourably acquired by his father, in the ridiculous pursuit of the philosopher's stone †.

DON DIEGO VELASQUEZ, DE SILVA.

DIED 1660, AGED 66.

He was born at Seville, in 1594, and at first was instructed by Francisco Herrera, called the Old; but afterwards became the disciple of Francisco Pacheco, an artist of considerable distinction in that city. As Velasquez had received a polite education in most branches of literature, before he applied himself to painting, and as he also possessed a very happy genius, his progress

* The talents of Francesco were sufficiently great to provoke the jealousy of his brother, who advised him to turn his thoughts to commerce, not to minute painting: this is proved by the various pictures which remain of him at S. Salvatore in Venice, the Annunciation at Oriago on the borders of the Brenta, and the Nativity at S. Guiseppe of Belluno, which last had always been taken for one of Tiziano's masterpieces till Monsig. Doglioni discovered the real author by some authentic documents. F.

† Orazio Vecelli died in the same year with his father; and though he certainly wasted treasure and time in the pursuits of alchemy, the total dissipation of Tiziano's wealth must be ascribed to Pomponio Vecelli his second son, of whom no mention is made as a painter. Tiziano's family derive more honour from Marco Vecelli, his nephew, scholar, and travelling-companion. He possessed no inconsiderable share of his master's method in composition and colour, but wanted animation and mind: the ducal palace contains, however, various historic pictures and portraits of his hand. He was the father of Tizian Vecelli called Tizianello, who painted in the beginning of the seventeenth century, when the better style of Venice began to give way to practice and manner; and his works in the patriarchal and other churches and sites, prove the discrepance of his taste from that of his ancestors, in forms larger but less grand, and a brush as frank and full but vapid. To the pupils of Tiziano, not his own relatives, may be added Domenico dell Greche, by the Abecedario, in one place, called Domenico Greco, and in another Domenico Teoscopoli: he engraved various designs of Tiziano, and among others the copious print of Pharaoh's Submersion. Of his pictures none perhaps exist in Italy, but many in Spain, whither he was conducted by the master, and where he spent the remainder of his life. He there painted compositions and portraits, which seemed, says Palomino, to be the work of Tiziano's own hand. He afterwards attempted a new style, and completely failed. F.

in the school of Pacheco was remarkable, and he soon gave manifest proofs of his abilities. He studied diligently after nature, and painted birds, beasts, fishes, and landscapes, as they occurred; and designed them with such truth and exactness, that his performances rose into high esteem.

His most favourite subjects, at first, were of the low kind, such as taverns, kitchens, conversations, and persons feasting; and those he executed with a bold pencil, and uncommon tints of colour, in a style peculiar to himself, having always nature for his director. But Pacheco having procured some pictures of the Italian masters, the sight of them inspired Velasquez with nobler ideas; and being particularly charmed with the colouring of Caravaggio, he made him his model, and his success in that style answered his most sanguine expectations.

Having spent five years under Pacheco, and finding himself sufficiently qualified to set out as an artist, he went to Madrid, where he received great encouragement, and had an opportunity of improving himself still more by viewing the paintings in the Escorial, and in the palaces of the nobility. At length he had the good fortune to procure the patronage of the duke d'Olivarez, favourite of Philip IV.; and the portrait which he painted of that grandee being shewn at court, was so generally applauded, that it obtained him the royal favour, and he was appointed principal painter to the king of Spain, with an honourable pension, and an apartment in the palace.

While he was in that station, Rubens arrived in Spain; and having visited Velasquez, and considered his works, he conceived a most friendly affection for him on account of his talents; and, knowing that it would be of infinite advantage to that artist to have a more extensive acquaintance with the Roman and Venetian taste of design and colouring, he recommended it to him to spend some time in Italy. Velasquez, convinced of the sincerity and probity of Rubens, as well as of his judgment, followed his advice, and travelled to Venice and Rome: at the former he copied the works of Titian, Tintoretto, and P. Veronese; and at the latter studied the antiques, the works of Raphael, Buonaroti, and the Caraccis; by which means he acquired such an improvement of taste, correctness, composition, and colouring, as placed him at the head of his profession.

At his return to Spain, he was received with every mark of esteem by the king, and applause by the public; and having finished a noble design of the Crucifixion for the convent of St. Placidia, the whole court had an incontestable evidence of his merit, and the improvement he had obtained, by studying the finest productions of art and genius in Italy.

As Philip IV. had determined to procure the best collection possible of antique statues, and the works of the greatest masters of Italy, he commissioned Velasquez to choose and purchase the most curious, and also to copy such celebrated paintings as he found unpurchasable. During that progress, he painted the portrait of Innocent X. and most of the cardinals and princes at Rome; and was treated with the utmost distinction and honour, as long as he continued in that city. He had the happiness to enrich his own country with many admirable curiosities of ancient and modern artists; and adorned it also with a number of his own works, in portrait and history. The compositions of Velasquez were remarkable for strong expression, for a freedom of pencil, for a spirited touch, and such a tone of colour as almost equals nature itself. The most capital performance of this eminent master, is the historical representation of the Expulsion of the Moors by Philip III., which is in the grand salon at Madrid.

**** G. VENANZI.**

LIVED ABOUT 1670.

Giovanni, or, as he is called, by some, Francesco Venanzi of Pesaro, went from the school of Guido to that of Cantarini, though his style approaches nearer to the Gennari than that of either. Such it is in the two beautiful stories of S. Antonio in his church at Pesaro. An ancient MS. edited with the pictures of that city, places him at the court of Parma; perhaps for some performances which he might have painted for the palace, as nothing of his is to be found in any of the churches. That MS., probably written about 1670, describes Venanzi as yet young at that period. F.

VENETIANO.—See SEBASTIAN DEL PIOMBO.

ANTONIO VENETIANO.

DIED 1384, AGED 74.

He was born at Venice in 1310, and was a disciple of Agnolo Gaddi; but surpassed him in many respects, being accounted one of the best painters of his time. At Florence and Pisa he performed several works which were universally admired, as he likewise did in his native city, and other parts of Italy; and rendered himself esteemed not only for his singular merit in his profession, but on account of his other accomplishments.

He was correct in his design, and had a lively imagination; the attitudes of his figures were natural and becoming; the airs of his heads were graceful and full of variety; and his expression was well adapted to the characters and actions of his figures. The most celebrated painting of this master is at Florence, representing the Miracle of the Loaves and Fishes, in which he has given a divine expression to the air, countenance, and attitude, of our Saviour, and a look that amiably shews the compassion he felt for the multitude around him.

DOMENICO VENETIANO.

DIED 1476, AGED 56.

He was born at Venice, in 1420, and was the disciple of Antonello da Messina; from whom he learned the art of painting in oil, at that time known in Italy only by Antonello, as the secret had been communicated to him alone by John Van Eyck, the original discoverer.

He painted several pictures at Loretto and Florence, that were exceedingly admired; but at the latter city he connected himself unhappily with Andrea del Castagno, who invidiously and treacherously murdered him while he was serenading his mistress, and accompanying the lute with his voice. That detestable action was committed by Andrea, partly that he might preserve the secret of painting in oil from any other artists; but as much out of envy, on observing the works of Domenico abundantly more commended than his own.

OCTAVIUS, or OTHO VENIUS, or VAN VEEN.

DIED 1634, AGED 78.

He was born at Leyden, in 1556; and his parents, who were persons of distinction, had him carefully educated in every branch of polite literature; but he was instructed in design by Isaac Nicholas, and in painting by John Van Wingen. Being compelled to leave his own country on account of the troubles, and retire to Liege to pursue his studies, he gained the esteem of Cardinal Groosbeck by his personal merit; and that prelate, observing the appearance of excellent talents in Otho, particularly in regard to painting, encouraged him to perfect his studies at Rome; and

in so earnest a manner recommended him to several of his friends, that the Cardinal Maduccio entertained him in his palace.

On his arrival at Rome, he placed himself as a disciple with Frederigo Zuccherò, a master of very great eminence; and, under his guidance, not only practised in private, but applied himself to design after the antiques, and to copy the most admired paintings of the best artists. Having thus employed seven years in constant attention to his improvement, he acquired a delicate manner of penciling, an agreeable style of colouring, and such a knowledge of the *chiaroscuro*, as distinguished him above all the painters of his time. For, by the solidity of his judgment, he penetrated into the true principles of that refined part of his art; he reduced those principles to practice; and was the first who explained to the Flemish artists the doctrine of lights and shadows, which his disciple Rubens afterwards so thoroughly comprehended, and carried to so great a degree of perfection.

He was extremely caressed by the Emperor, the Duke of Bavaria, the Elector of Cologne, and the prince of Parma, governor of the Netherlands; and having painted a portrait of the latter, it procured him the honour of being employed in the service of that prince, and established his reputation through the Low Countries.

Venius had a lively and fertile invention; his drawing was generally correct, and particularly shewn in the extremities of his figures. The airs of his heads were not without grace; his draperies had an easy flow, and they were so well cast as to give a certain dignity to his figures. The principal works of this master are to be seen in the churches of Flanders. In the cathedral at Antwerp is preserved a Last Supper, esteemed an excellent performance; in the parish church of St. Andrew is an altar-piece, representing the Martyrdom of that apostle; and in the refectory of the abbey of St. Vinox is a picture of Mary Magdalen anointing the Feet of our Saviour.

He had a daughter, named .

GERTRUDE VENIUS, or VAN VEEN,

Who was born at Brussels, and painted portraits and history, in the style and manner of her father, with very great success; her colouring being clear and lively, and her touch delicate.

MARCELLO VENUSTI, called MANTUANO.

DIED 1576, AGED 61.

He was born at Mantua, in 1515, and proved an honour to the school of Pierino del Vaga, to whom he was a disciple. His merit was so extraordinary that he assisted his master in many of his most grand compositions at Rome and Florence; and his own works were exceedingly esteemed by Michael Angelo Buonaroti. The Cardinal Farnese employed him to copy the celebrated picture of the Last Judgment, allowed to be the noblest production of Buonaroti's genius; and that copy was greatly commended, even by the painter of the original.

Few of the churches or chapels at Rome were without some of the paintings of Venusti, either in fresco or in oil; for he was exceedingly admired for the elegant taste of his design, for the grandeur of his compositions, for the beauty of his colouring, and the neatness of his finishing.

HENRY VERBRUGGEN, or TERBRUGGEN.

* DIED 1640, AGED 52.

He was born at Overysse, in 1588, and placed as a disciple under Abraham Bloemart; but being desirous to improve himself by studying the works of those who were confessedly most eminent in his profession, he travelled through several parts of Italy, and resided for ten years at Rome. His studies in that city were attended with success, and he painted many altar-pieces for the churches and convents, which are evident proofs of the noble taste in which he composed his subjects, and the freedom and firmness of his execution.

In the principal church at Naples there is a large altar-piece, much admired for the goodness of the design, and also for the colouring; and, contrary to the rule of the Flemish masters, he did not put his name to that picture, concluding that his style and pencil were at that time so generally known, that his name was unnecessary. There is also at Middleburgh an extraordinary fine picture by this master, representing an entertainment at dinner, with figures as large as life; which being shewn to Rubens, that great man, to the honour of Verbruggen, commended his works above all those which he had seen in his progress through the Low Countries.

GASPARD PETER VERBRUGGEN.

DIED 1720, AGED 52.

He was born at Antwerp, in 1668, and, under the direction of Peter Verbruggen, became a considerable artist. He settled at the Hague, where his reputation procured him a favourable reception; and associated in that city with Matthew Terwesten, a painter of history, whose works were in great esteem. Terwesten painted the figures in several grand compositions, and Verbruggen painted the flowers and other decorations.

This painter had an unusual readiness of hand, and an expeditious manner of working, which contributed to enrich him; but when he returned to Antwerp, he devoted most of his time to company and amusements, and painted mostly at night. By that means his latter pictures have not the real merit of his earlier works, having nothing to recommend them but the freedom of pencilling, and a tone of colour that had more of brilliancy than of truth and nature.

In his style he resembled Baptist Monnoyer more than Van Huysum. His manner of painting flowers in ceilings and salons was truly grand; his colouring and grouping of the objects shewed extraordinary art and judgment; and his touch was easy, free, and well adapted to that kind of painting, as it shewed a lightness of hand without labour.

GIOVANNI MARIO VERDIZZOTTO.

DIED 1600, AGED 75.

He was born at Venice, in 1525, and was the disciple of Titian; who, observing the genius and capacity of his pupil to be capable of any improvement, and also discerning the amiable qualities of his mind, acquired by an excellent education, loved him, and treated him as if he had been his own son. He explained to him every principle of the art that might conduce to his advantage; and took all possible pains to render him eminent in his profession. Nor was Titian disappointed in his expectations; for Verdizzotto shewed him every mark of respect and

* Sandrart and other writers agree, that Verbruggen died in 1640, aged 52; and yet Descamps says he died in 1629, aged near 42, which seems to be a mistake.

affection, as if he had been really his parent, and acted as his secretary whenever he had occasion to correspond with princes, or persons of high nobility.

His favourite subjects were landscapes, which he designed and painted in an admirable style, very much in the manner of his master. His pictures were usually of a small size, but they were excellently coloured, and enriched with figures that were delicately pencilled.

SIMON VERELST.

DIED 1710, AGED 46.

He was born at Antwerp, in 1664, and studied after nature all those subjects which he chose to paint, till he became very eminent, as well for the elegance of the objects which he selected, as for his exquisite manner of finishing them.

He had already acquired considerable reputation in his own country; when the prospect of advancing his fortune induced him to visit England; and his success was almost incredible. His works very soon came into vogue; they were exceedingly admired, and sold for greater prices than had ever been given in London for any compositions in that style of fruit and flowers. He had abundant vanity, and he found that vanity abundantly gratified, not only by the esteem in which his paintings were held, but by the compliments of poets, particularly by those lines which were written by Prior.

It is said that the duke of Buckingham proposed to him a scheme for adding to his reputation and fortune, by painting portraits; though the advice was given by the duke more out of an inclination to mortify Verelst, than to afford him any new incentive to his pride, as he concluded that the vanity of the painter would influence him to undertake that branch of his profession, which was superior to his skill. The duke sat to him to try the experiment, and Verelst took pains to embellish the portrait with fruit and flowers; but as soon as it was exhibited, though it appeared to be highly laboured, the whole composition was very justly ridiculed. And yet that manner of Verelst, which was at first so deservedly decried, became in a short time so fashionable, as even to lessen the number of the employers of Kneller; and he was paid for one half-length above an hundred pounds sterling.

As to his flower and fruit subjects, he handled them in a charming manner, and gave them force and relief by a judicious management of the chiaroscuro. He painted his objects with great truth and resemblance of nature, and his colouring was fresh; but as to his portraits, they were not much to his honour; though he finished them as highly as he did his flowers, which he always took care to introduce in every portrait.

HERMAN or HARMAN VERELST.

DIED 1700.

He was the elder brother of Simon Verelst; and the subjects he chose were painted in an agreeable manner, and well coloured. He studied for some years at Rome, and resided at the Emperor's court at Vienna, till it was besieged by the Turks, in 1683; and being on that occasion under a necessity of leaving that country, he went to settle in England, where he spent the remainder of his life.

CORNELIUS VERELST.

BORN IN 1667.

It is generally thought that he was a brother to Simon; and it is most probable that he was

his disciple, as he painted the same subjects, and his colouring and handling were very similar. The success of his brother in England was undoubtedly his inducement to settle in London, where he found great encouragement: but as the general taste for such subjects as he painted has for some years subsided, his pictures at this day are held in no great esteem, and produce but low prices at public sales.

MADemoiselle VERELST.

BORN IN 1630.

This paintress was niece to Simon Verelst, and was taught the art of painting by her father; but afterwards lived entirely with her uncle, who gave her the best instructions in his power for her improvement. She had an excellent education, was a fine performer on several instruments of music, and spoke and wrote the German, Italian, and Latin, the English and French languages, with fluency and elegance.

She painted portraits and history with genius and spirit, and was admired for the delicacy of her touch, and the neat manner of her finishing. Her portraits generally were of a small size; and she was accounted to design her figures with more correctness than any female artist of her time. She gave her portraits a fine expression, not only in respect of the features, but also of the mind of her models; and those who possess her works hold them in the highest esteem.

ADRIAN VERDOEL.

DIED 1684, AGED 64.

This artist was born at a village on the Meuse, about the year 1620, and became the disciple of Rembrandt; in whose school he made a considerable figure, and set out in his profession with a great deal of credit.

He always endeavoured to imitate the style and taste of his master, and aimed at somewhat grand in his compositions of historical subjects; but his works sufficiently shew that he wanted an elevation of thought adequate to the designs he undertook to execute. He was accounted rather superior to his master in invention, and in some respects to be a better designer; yet he was far inferior to him in his colouring and handling. Besides, his figures are often incorrect, his manner of painting is generally too black; there is scarce any, even the smallest, appearance of grace or elegance in his figures; and his expression is very moderate. However, some of his pictures have a competent share of merit in the disposition, in the freedom and spirit of his pencil, and in the transparence of his colours.

For some years he painted with good success; but in his advanced age he quitted the pencil entirely, and became a dealer in pictures. At this day his pictures are not in much esteem.

— VERENDAEL.

He was born at Antwerp, in 1659, and in that city learned the art of painting; but the master by whom he was instructed is not ascertained. He employed his talents in painting fruit and flowers, which he studied after nature, and exerted himself also in observing the works of those masters who were most eminent in that style; by which means his reputation was very soon spread through the Netherlands, and from thence through most parts of Europe, as he shewed both genius and judgment in his compositions, and executed every subject in a masterly and delicate manner.

Sometimes he introduced objects which he had imitated from Mignon, but usually such only

as he copied from nature; yet wherever he collected his subjects, they were delicately chosen, represented with exact truth and nature, and exquisitely finished. By a noted Dutch * writer he was censured as being tedious and singular; but the singularity of which Verendael was accused, arose from his having his whole thought and attention totally occupied by the love of his profession; and if he seemed tedious in finishing his works, it was no more than what seemed absolutely requisite to give them that lustre and neatness for which they were remarkable.

While he was alive his pictures were extremely coveted, and carried abroad to most parts of Europe, and to this day they maintain their character and esteem. He was so curious, and apprehensive of his paintings being injured by dust or other accidents, that whenever he had finished a flower, he guarded it carefully by a cover of paper. Next to Mignon and Van Huysum, his merit renders him most worthy of commendation; nor in the neatness and delicacy of his pictures is he surpassed by any of the Flemish masters.

TOBIAS VERHAECHT.

DIED 1631, AGED 65.

He was born at Antwerp, in 1566, and distinguished himself as an excellent painter of landscape; in which, though the style, the taste of design, and the distribution of the parts, were very peculiar, yet were they exceedingly natural and pleasing, as well as elegant; insomuch, that even Rubens, who was a most admirable painter of landscape, used often to say that Verhaecht was his first and best instructor in that branch of his art.

His sites were generally well chosen; his scenes agreeable; and, by a skilful method of managing the aerial perspective, he opened a large extent of country, deluding the eye to a very remote distance, by interspersed hills, rocks, mountains, and well broken grounds. The forms of his trees were loose and natural; the ruins and pieces of architecture, which he always introduced, were in an elegant taste; and a general harmony appeared through the whole composition.

The grand duke of Tuscany caressed him extremely, and for that prince he painted several noble landscapes. At Rome also he was much admired, and particularly on account of one picture representing the Tower of Babel, which was an immense composition.

FRANCIS PETER VERHEYDEN.

DIED 1711, AGED 54.

He was born at the Hague, in 1657, and was originally bred a statuary, in which profession he proved a good artist, and was one of those who were employed to model the figures and ornaments of the triumphal arch erected in 1691 at the Hague, for the public entry of King William III. But by associating with some painters who were employed along with him at the king's palace at Brèda, and observing their manner of working, he made some attempts to imitate them, and did it so successfully as to occasion the surprise of all who saw his first productions; and soon after he entirely laid aside the profession of a statuary, and devoted himself wholly to painting.

His friends, who disapproved of his conduct, endeavoured to dissuade him, by representing how indiscreet it must appear for an artist who was eminent in one profession to exchange it at the age of forty for another, in which he could only be a beginner; but their opinions had no influence on him to alter his resolutions. He began with copying animals of different kinds, after Snyders, and very soon found himself capable of designing subjects in the same style, such as huntings of the wild boar, stag, and other animals, in which he introduced a multitude of

* Weyermans.

dogs in bold and natural actions, full of peculiar spirit and fire. He likewise painted fowl in the manner of Hondeloeter, and touched the plumage with a lightness and tenderness almost equal to the master who was his model.

He had a good manner of colouring, and a great command of his pencil; and marked even the hairs of his animals with truth, and a strong resemblance of nature. His works in general had much harmony, and looked more like the performances of an experienced artist, than the efforts of one who had been so short a time a practitioner; and it was imagined that he would have excelled most of the painters in that style, if from his youth he had made the art of painting his sole profession.

PETER CORNELIUS VERHOEK, or VERHUICK.

He was born at Bodegrave, * in 1642, and became the disciple of Abraham Hondius, whose manner he imitated while he continued in the Low Countries, and designed animals with a great deal of spirit and good action; but when he travelled to Rome, he was so affected by the sight of Bourgoñone's works, that he studied them industriously and incessantly.

By a careful observation of the excellences of that master, he acquired the skill to paint battles in his style, with a lively tint of colour, and a competent degree of force; and executed them in a large and small size, with such public approbation, that he found constant employment at Rome, Naples, and other cities of Italy through which he journeyed. His landscapes were painted in a very pleasing style, and ornamented with small figures in the taste of Callot, which were correctly designed, and touched with spirit.

GYSBERT VERHOEK.

DIED 1690, AGED 46.

He was the brother and disciple of Peter Verhoek, born at Bodegrave, in 1644; but as soon as he was well established in the rudiments of the art, he placed himself as a disciple with Adam Pynaker, and copied some of the works of his master with success. However, as he had formed his taste by the paintings of his brother, he endeavoured like him to imitate the manner of Bourgoñone; and his usual subjects were battles, encampments, or skirmishes.

He was remarkably studious to improve himself, and took uncommon pains to sketch the different motions, actions, and attitudes, of men and horses, that he might have them ready whenever he had occasion to introduce them in his compositions; and of those kind of sketches he left an incredible number, which were well designed, and marked with a great deal of freedom.

JAN VERKOLIE.

DIED 1693, AGED 43.

He was born at Amsterdam, in 1650; and having spent some part of his youth in drawing and studying perspective, he chose to imitate the style of Gerrit Peters Van Zyl (generally called Gerrard), and arrived at such a degree of expertness, as to make his works scarcely distinguishable from those of that master. He was afterwards for a short time the disciple of Jan Lievens, and profited considerably under his direction; but when he had continued about six months in that school, he perceived that he had gained as much knowledge as he could possibly obtain from his instructor, and therefore set up as a professed painter.

Lievens, while Verkolie was his pupil, observing how strong a resemblance there was between his handling and colouring and that of Gerrard, employed him to finish several pictures which

* According to Houbraken, Verhoek was born in 1648.

the latter had left imperfect; and even the most sagacious connoisseurs could not remark any perceptible difference between those masters.

Verkolie for the most part painted portraits, and in an excellent manner; but he also painted historical subjects and conversations. His colouring was good, and his design in many respects correct, with a tender and neat manner of pencilling; but he cannot be justly commended for grace or elegance.

NICHOLAS VERKOLIE.

DIED 1746, AGED 73.

He was born at Delft, in 1673, and was at first instructed by his father Jan Verkolie, who died when Nicholas was only twenty years of age; yet even then he was far advanced in the knowledge of his art, and took pains to repair the loss of so able an instructor, by a more diligent application to his studies. At first he painted portraits with reasonable success, but afterwards he applied himself entirely to painting history, and by his taste of design and composition, gave singular satisfaction to those who were good judges of merit, and established his reputation.

Beside the merit of Verkolie in his oil-paintings, he had a very peculiar excellence in drawing and designing with Indian ink; and he finished those drawings with such accurate neatness, that they are sold at a very high rate, and are exceedingly rare. In all his subjects, whether of history or portrait, he was very correct in his design, his colouring is good, and in his easel-pictures it appears beautifully melting. His touch, though delicate, is firm; and his night-pieces, which have a surprising effect, are very much coveted, being esteemed worthy of a place in the best collections.

JOHN CORNELIUS VERMEYEN, or MAYO.

DIED 1559, AGED 59.

He was born at the village of Beverwyck, in 1500, and became principal painter to the emperor Charles V. who honoured him with many marks of particular esteem. He attended that monarch at all his battles and sieges, and designed on the spot views of all the fortified places which were attacked by the emperor, as also the different encampments of his army, and every memorable action of the whole war, by sea as well as by land; especially the most material incidents of the siege of Tunis. From those designs of Vermeyen the tapestries were made which adorn the Escorial*, and which will be an indisputable proof of the genius, the talents, and the lively imagination, of the designer.

He was remarkable for having a beard of such an enormous length, that when he stood upright he could tread on it; from which circumstance he was known through all Germany by the name of Johannes Barbatus, and in Spain by that of Juan de Barba Longa.

ANDREA VEROCCHIO.

DIED 1488, AGED 56.

He was born at Florence, in 1432, and was at first a sculptor of considerable eminence, having executed a great number of curious works in gold and other metals, as well as in marble; but, being eager to add to his reputation, he applied himself industriously to the study and practice of the art of painting. He proved himself very excellent in design, by several admirable compositions which he sketched, with an intention of finishing them in colour; though, for some

* According to De Piles, those magnificent tapestries were executed for Philip II. who left them in Portugal, where they still remain; but other writers affirm that they were made for the Escorial.

unknown cause, he never completed them. One of those designs was a Battle, in which the figures were naked; and in others he represented female figures, elegantly formed, with an air of peculiar grace in the heads and the disposition of the hair, which Lionardo da Vinci always took pleasure to imitate.

Yet, although Verocchio gained great credit by his manner of designing, his colouring was indifferent and unpleasing, and his pencil dry and hard. And of that defect in his pictures he happened to be effectually convinced, by a performance of one of his own pupils; for, being assisted by his disciple Lionardo da Vinci, in an altar-piece representing St. John baptizing Christ, Lionardo designed and coloured an Angel, in one part of the picture, so exceedingly fine, and so far superior to his master, that it made the rest of the picture look contemptible. The sight of it strongly affected Verocchio; and he was so thoroughly mortified to see himself far surpassed by so young an artist, that it made him determine to lay aside the pencil for ever.

He had, however, the honour of being the master of Pietro Perugino, and Lionardo da Vinci; and was the first who invented and practised the method of taking off the features of any face in a mould of plaster.

PAOLO VERONESE.—See CAGLIARI.

ALEXANDER VERONESE.—See TURCHI.

ANTONIO VERRIO.

DIED 1707, AGED 73.

He was born at Naples, in 1634; and having learned the art of painting in his own country, he at first settled in France, and was there employed to paint the high altar in the church of the Carmelites at Thoulouse; but being invited by King Charles II. to enter into his service, he went to England, and by the royal command was engaged at Windsor, where he painted most of the cielings, the chapel, and one side of St. George's hall.

* In one of his compositions he introduced the portrait of Anthony Earl of Shaftesbury, in the character of Faction; and, from a private pique to Mrs. Marriot, the housekeeper, he borrowed her face for one of the Furies. His invention was but indifferent, though he had a free and ready pencil, adapted to the particular kind of works which he undertook, and understood; but he wanted elegance. And as to the propriety of his taste, it may be easily estimated, if it be only observed, that he introduced himself and Sir Godfrey Kneller, in long periwigs, as spectators of Christ healing the diseased.

That performance which is accounted his best, is the altar-piece in the chapel at Chatsworth, representing the Incredulity of St. Thomas.

HENRY VERSCHURING.

DIED 1690, AGED 63.

He was born at Gorcum, in 1627, and at first was the disciple of Dirk Goverts; but afterwards became the disciple of the celebrated John Both, under whose direction he practised for six years.

When he had, under that master, gained such a degree of knowledge as might enable him to pursue his studies with advantage, he travelled to Rome, and attended regularly at the academy,

* See Anecdotes of Painting.

to design after the naked; he studied after the antiques, after the paintings also of those artists who were the ornaments of the Roman school, and designed the ruins and vestiges of superb architecture, which were not only in and near Rome, but through every part of Italy which he visited; and, with great propriety, introduced such pieces of Roman architecture into most of his compositions. His landscapes were copied from nature, just as the beautiful situations and scenes occurred to him in his travels; and generally they shew a judicious and agreeable choice.

The peculiar talent of Verschuring was for painting battles, and skirmishes of horsemen; and, to enable him to represent them with exactness and truth, he was exceedingly curious in observing the actions, movements, and attitudes of horses, and the engagements, retreats, and encampments of armies; and even made a campaign in 1672, to design his subjects on the spot. His genius was fruitful and happy; there appears a great deal of fire in his ideas; and, as he always studied after nature, he had nothing of the mannerist. His scenery is beautiful: his figures are correctly designed, and are touched with spirit. He finished his pictures with extraordinary neatness of pencil, and they are remarkably transparent.

One of his most capital performances (according to Houbraken) is at Dort; it represents the plundering of a country, and particularly of a castle. There is a view of the sea-shore, to which a large herd of cattle are driven as a prey; the owner of the castle appears bound with cords, and his wife is on her knees, as if supplicating her enemies to accept of a ransom for herself and her husband. This picture is exquisitely finished, with a great number of figures well designed, correctly drawn, and with good expression.

He was unfortunately drowned, by a sudden squall of wind which overset the vessel in which he sailed, a few leagues from Dort.

WILLIAM VERSCHURING.

He was the son of Henry Verschuring, born at Dort in 1657, and learned the principles of design from his father; yet he afterwards studied for some time under Jan Verkolie.

The subjects which he seemed to be most fond of, were conversations, though he sometimes painted portraits; and, by the works which he has left, it appears highly probable that if he had continued to practise his art, with the same assiduity that he exerted at the beginning of his studies, he would have arrived at a high degree of eminence; but he gradually discontinued painting, being engaged in other lucrative employments.

DANIEL VERTANGEN.

BORN ABOUT 1599.

Very few particulars relative to the life of this artist have been recited by any of the writers on this subject, although his merit is so universally known and allowed.

He was born at the Hague, and proved one of the most eminent disciples in the school of Poelenburg. He imitated that master, not only in his handling and tone of colour, but in his taste and style of composition; so that the description of the manner of Poelenburg would be almost an exact and true description of the manner of Vertangen.

His subjects were similar to those of his master; landscapes, with nymphs bathing; caves, and bacchanals; which he finished with great delicacy, and neatness of pencil; but they are in general far inferior to the paintings of Poelenburg, and, if compared with the genuine works of that master, they cannot support a competition. However, the best description of the style of Vertangen, as well as the best testimony of his real merit, is to say, that very many of his paintings have been ascribed to his master Poelenburg.

ARY HUBERTZ VERVEER.

He was born at Dort, in 1646, and by many of his own countrymen was much esteemed for historical compositions, which he usually furnished with naked figures.

He was a good designer, but he painted in a rough manner, so as to make it necessary to view his pictures at a distance. The greatest objection to his pictures was, that he coloured the flesh of his figures of too tawny a complexion; and that the bluish tint, which is always perceptible in fine carnations, was not seen in any part of the naked which he painted; but he seemed to be fully satisfied, if his pictures had a strong and bold effect.

It was remarked of him, that although he designed and painted several subjects, yet he rarely found sufficient resolution or application to finish any of them as he ought.

FRANCIS VERWILT.

He was born at Rotterdam, about 1598; and at first was instructed in landscape-painting by an artist of no great reputation; but he afterwards became the disciple of Poelemburg.

His landscapes were painted in an agreeable manner, generally clear, and adorned with pieces of architecture and ruins, which were designed in a good taste. He constantly endeavoured to imitate his master Poelemburg, and in his figures he very much resembled him; but there is a very apparent difference in the style of his landscapes.

MARCO UGGIONE.

DIED 1530, AGED

Marco Uggione or Uglone, or Marco of Oggione in the Milanese, must be numbered with the best scholars of Lionardo da Vinci. He did not confine himself to easel-pictures, like the greater part of that master's pupils, trained to slow and high finish, but became a great fresco painter, and his works in the Pace at Milan still maintain their lines and colour unimpaired: some of these are in the body of the church itself; the Crucifixion, a most copious composition, is in the refectory; a work which surprises by its variety and spirit: few Lombards have reached that degree of expression which strikes here, few the art of its composition, and the fancy of its draperies. His human figures are *suelt* and light, in his horses we discover the pupil of Vinci. For the refectory of the Certosa at Pavia, he copied the Last Supper of Lionardi, in a manner which in some degree supplies the loss of the original. Milan possesses two precious pictures of his in that style; one at St. Paolo in Compito, the other at St. Eufemia: but his frescoes flow with a more genial touch and fuller brush. F.

GIOVANNI VIANI.

DIED 1700, AGED 63.

He was born at Bologna, in 1637, and was the disciple of Flaminio Torre. He formed his taste of design and composition from the works of the most famous masters of the Lombard school, the Caracci, and Guido; and his own performances were admired for the airs of the heads, which were designed much in the taste of Guido, for a tint of colouring that was exceedingly pleasing, and for correctness in his outlines.

In the church at Bologna, called I Servi, there is a picture by this artist which represents a Saint carried up to heaven by Angels; and it is extremely beautiful, as well in respect of the design, as of the fine effect of the whole.

DOMENICO MARIA VIANI.

DIED 1716, AGED 46.

He was the son and disciple of Giovanni Viani, born at Bologna, in 1670. From the precepts of his father he learned design, but perfected himself in the knowledge of colouring by his studies at Venice.

The manner of Domenico was bold, his colouring agreeable, and he shewed correctness and elegance in the contours of his figures. The grandeur of his taste may be seen in that celebrated picture which he painted at Imola, composed in honour of some particular saints, who were supposed to have driven away the pestilence from that city; in which noble design fifty figures are represented, as large as life, extremely correct, and pleasingly coloured; though, in general, his colouring is inferior to that of Giovanni, having rather too much of one tint of colour predominating through the whole. Also, in a chapel belonging to the church I Servi, in Bologna, there is a grand altar-piece painted by Domenico Viani. The subject is a legendary story, of the miraculous healing of a sore leg of some pilgrim by Christ; it is in many of its parts very beautiful; it is finely painted, in a broad free manner, with a bold pencil, and well designed, though too much of one colour.

**B. CATERINA VIGRI.

BORN 1413, DIED 1463.

This sainted paintress was born at Bologna of a Ferrarese father, and is sometimes simply called St. Catherine of Bologna. There is no reason for supposing what has been fabled, that she was the pupil of Lippo Dalmasio. Of her works there remain some miniatures and an Infant Jesus on pannel. F.

**SENEN VILA.

BORN 16 , † 1708.

S. Vila, from the school of Esteban March, is ranked with the first Valenzian artists. He was the intimate friend of Conchillos, and went to Murcia, where he continued to reside till his death. His numerous altar-pieces, described by Bermudez, are recommended by correctness of design, fertility of invention, characteristic expression, and observation of costume. His son, Lorenzo Vila, before and after his entrance into ecclesiastic orders, produced some estimable works; of which a Holy Family, in the refectory of the college of S. Fulgentius, at Murcia, appears the most considerable. F.

**DON NICOLAS DE VILLACIS.

DIED 1690.

Villacis, a noble Murcian, from the provincial school of some inferior master, entered that of Velázquez, and there prepared himself for the improvements which he completed at Rome. On his return, independent in his circumstances, and with a mind still more independent; he declined the honours offered him at court, by the recommendation of Velázquez †; and continued to exercise his art in domestic retirement: of the few public works which he had time to termi-

† Palomino tells us, that the letters interchanged on that occasion between Villacis and Velázquez still existed in his time at Murcia; they were afterwards, it is said, transferred to Milan. F.

nate, the pictures in the principal chapel of the convent 'de la Trinidad' are the most important: death intercepted his progress in the body of the church; but the little that is finished, though injured by humidity, deserves our admiration. The convent of the Dominicans possesses likewise some performances, which prove the solidity of his taste in perspective and architecture.

F.

****DON ANTONIO VILADOMAT.**

BORN 1678, † 1755.

This self-taught artist was a native of Barcelona. In his one-and-twentieth year he filled the chapel of the Conception in the cathedral of Tarragona with sacred subjects; and by the legendary series from the life of S. Bruno, in the Certosa Monte Alegre, proved what the energy of native powers can effect, though not invigorated by the acquisitions of travel, or assisted by precept: his style was certainly neither ideal nor formed in an academy, but true to the nature before him, and recommended by a colour as warm as clear. Whatever was common-place in grouping, or superfluous in composition, he rejected. The three pictures of S. Francis, in the cloisters of the Franciscans, shew his attention to physiognomy and character.

F.

****DON PEDRO NUNNEZ DE VILLAVICENCIO.**

BORN 1635, † 1700.

Villavicencio, of a principal family at Sevilla, and a knight of S. John, though he studied painting more for amusement than as a profession, after the most rapid progress in the school of Murillo, submitted to the instructions of Mattia Preti, at Malta, with an attempt to combine his vigorous chiaroscuro with the mellowness of Murillo, and in that mixed style painted some histories and portraits. His best works are however those which are conceived and executed in the spirit and manner of his first master, which they frequently exhibit to a degree of deception.

F.

VINCENTINO.—See VINCENTIO DI SAN GEMINIANO.

LIONARDO DA VINCI†.

DIED 1520, AGED 75.

This master was descended from a noble family, and born at the castle of Vinci, near Florence, in 1445, and from his infancy had an education suitable to his birth; being carefully instructed in the sciences, and every branch of polite literature. And having shewn a peculiar fondness for designing, he was placed as a disciple with Andrea Verocchio, at that period of time when Pietro Perugino studied in the school of that master.

From the excellence of his genius, his proficiency was so rapid, that he surpassed his instructor in an eminent degree; and being appointed by Verocchio to paint the Angel who was to be represented as bearing the garment of Christ when he was baptized by St. John; the design and the colouring of the disciple so far discountenanced the work of the master, and so much astonished Verocchio, that it provoked him to quit the profession entirely.

† Lionardo, called da Vinci from the place of his nativity, a small burgh or castle of Valdarno di Sotto, was the natural son of one Piero, a notary of the Signoria at Florence. That he was born seven years after the date adopted by our author, viz. 1452, has been authenticated by Durazzini in his *Elogi degl' illustri Toscani*, tom. iii. n. xxv. against Vasari, his annotators, and the rest of the biographers of Lionardo, who fix his birth before that year. See Lanzi, tom. i. p. 105.

F.

No artist before his time ever had such comprehensive talents, such profound skill, or so discerning a judgment, to explore the depths of every art or science to which he applied, as Lionardo; and the virtues of his mind were only equalled by the powers of his understanding. He studied nature with a curious and critical observation; and it might have been wished, that he had sought even more than he did, to improve, correct, and refine nature, by a greater attention to the antique; yet, in all other respects, his thoughts were perpetually employed in searching out every principle, every circumstance, that could enable him to arrive at excellence; and he had the happiness to be at last successful.

He was peculiarly attentive to mark the passions of the human mind distinctly, being convinced that a just expression is not only the most difficult part of the painter's province, but also that part which will always afford to the judicious and the learned the most sensible satisfaction. To strengthen his ideas in that point, he sketched every countenance that appeared to have any singularity, and attended the processions of criminals carried to execution, that he might impress on his memory the variety of passions which he noticed among the crowd, every individual being perhaps differently affected; and to trace, through the visage of the sufferers, those strong emotions of mind, which became visible in every feature, from the near approach of a sudden and violent death.

In the year * 1494 he went to Milan, where he was most affectionately received by the Duke Ludovico Sforza, on account of his many accomplishments, in music, poetry, and architecture, as well as for his superior merit in his profession; and the fondness which that prince afterwards expressed for Lionardo increased to a height that seemed scarcely credible. By order of the duke he painted a Nativity for an altar-piece, which was presented to the emperor; and he likewise painted that incomparable picture of the Last Supper, in the church of the Dominicans at Milan, which will, to the end of time, display the elevated genius of its author.

As that composition is a masterpiece of Da Vinci, it ought not to be passed over without a particular observation on its allowed merit; and the reader will probably be more instructed and entertained, by reciting to him the opinion of Rubens on that subject, than by any remarks of others, who must be confessedly his inferiors.

In a Latin manuscript, part of which has been translated by De Piles, Rubens observes, "that nothing escaped Lionardo that related to the expression of his subject; and, by the warmth of his imagination, as well as by the solidity of his judgment, he raised divine things by human, and understood how to give men those different degrees, that elevate them to the character of heroes."

"The best of the examples that Lionardo has left us, is the Last Supper, in which he has represented the apostles in places suitable to them; but our Saviour is in the midst of all, in the most honourable, having no figure near enough to press or incommode him. His attitude is grave, his arms are in a loose free posture, to shew the greater grandeur, while the apostles appear in agitation, by their vehement desire to know which of them should betray their master; in which agitation, however, not any meanness, or indecent action, can be observed. In short, by his profound speculations, he arrived to such a degree of perfection, that it seems impossible to speak as highly of him as he deserves, and much more impossible to imitate him."

* Vasari says, it was in the year 1494 Lionardo went to Milan; but by some unaccountable mistake in Sandrart (if not by an incorrectness of the publisher of his works) it is said, in page 112 of his *Academia Pietorum*, that Lionardo went to Milan in 1434, which happens to be eleven years before that artist was born.

* This picture was left unfinished for some time, in respect to the head of Christ, and to the face of Judas; the former was left imperfect, as the painter could not express that sublime idea which he had conceived in his mind, of the Redeemer of the World in a human form; and he delayed the latter, as he wanted to combine, in the features of one face, avarice, ingratitude, malice, treachery, and every malign disposition of the human heart. The first he never attempted to finish; but he amply answered his purpose in the head of Judas, by giving the intended figure a striking likeness of the prior of the Dominican convent.

He was remarkably slow in finishing his pictures; but whenever he did finish them, they were exquisite. He spent four years on one portrait, which was *Mona Lisa*, the wife of Francesco di Giocondo; in which it is astonishing to observe, how closely he has imitated nature: the eyes have all the lustre of life; the hairs of the eye-brows and lids seem real, and even the pores of the skin are perceptible.

In his composition he was careful to avoid incumbering it with a multitude of figures, and therefore never admitted a greater number into his design than what were absolutely necessary to illustrate his subject; and he had sufficient judgment and power of execution to give every figure its proper character. Yet, although he had so accomplished a genius, in every respect, to a very uncommon degree, he had also as uncommon a modest diffidence of his own abilities; and left several of his pictures imperfect, only because he apprehended that his execution could not sufficiently correspond with those ideas of excellence, of which he had a distinct conception in his mind.

He possessed a very enlarged genius, a lively imagination, a beautiful invention, and a solid judgment. His design was extremely correct, his disposition judicious, and his expression natural. But as to his colouring, it is not agreeable, as the violet tint predominates to an extreme degree. However, it may not be improbable that, when his colours were at first laid on, they might have had a very different appearance; nay, from the indisputable judgment ascribed to Lionardo, it seems more than probable, that as he made nature his constant study, his original colouring had all the look of nature and life. And, perhaps, the variety of varnishes which we are told he used, to add lustre to his colours, or his wanting a sufficient experience in the quality of oils, and their proper mixture to render his colours durable, may have, by length of time, occasioned that unpleasing tint, which is noticed in all the paintings of that great man.

When he went in the train of Giuliano da Medici to Rome, and was employed by Pope Leo X., his residence in that city was made so disagreeable, by the morose temper of Michael Angelo Buonaroti, that he retired to France, where he soon after ended his days, having had the honour to expire in the arms of the king†.

* Mr. Cochin, a late traveller, and ingenious writer, describing the picture of the *Last Supper*, which he saw at Milan in 1757, after giving a particular description of the beauty of the design, the fine airs of the heads, the noble cast of the draperies, and that in general it was extremely in the taste of Raphael, concludes with observing a very singular impropriety in it, which is, that the hand of St. John has six fingers.—See *Voyage d'Italie*, tom. i. p. 42.

† The life of Lionardo may be nearly divided into four periods, the first of which is that of his youth when he lived at Florence. To this not only the *Medusa* and the few works mentioned by Vasari, but probably all those paintings of his belong that have less energy of shade, less complicated drapery, and heads of forms rather delicate than exquisite, seemingly derived from the school of Verrocchio. Such are the *Maddalenas* of the Pitti at Florence, and the *Aldobrandini* at Rome, the *Madonnas* of the Giustiniani and Borghese palaces, and some heads of the Saviour and his Baptist, though the multitude of his imitators must render all decision on their originality ambiguous.

• DAVID VINCKENBOOMS, called VINKOBOON.

He was born at Mechlin, in 1578, and instructed in design by his father, Philip Vinckenbooms, who painted only in distemper; and, while Philip lived, his son David practised the

The second period is that which he spent at Milan in the service of Lodovico Sforza. There he staid till 1499, with little exertion in painting, if we except the most capital as the most celebrated of his works, perhaps the compendium of his powers, the Last Supper, in the refectory of the Dominicans. Of this performance, which the whole history of painting agrees to class among the first products of art, three heads only remain, Lionardo's own hand, and those rather delineated than coloured. Had he contented himself to paint it in distemper instead of oil, we should now be in the possession of a work, which was already found half decayed by Armenini, fifty years after it had been finished, and is spoken of by Scannelli, who examined it in 1642, as eyanescent, and a thing that once was.

The third period dates from the return of Lionardo to Florence after the fall of Francesco Sforza. The thirteen years of his stay there produced some of his best works; the celebrated portrait of Mona Lisa, a labour of four years, though still declared unfinished; the cartoon of St. Anna, prepared for an altar-piece at the church A'Servi, which never was coloured; the other cartoon of the battle of Niccolo Piccinino, in competition with Michelagnolo, and likewise never made use of, because his tentatives of painting it in oil on the wall had failed. He employed perhaps another method in a Madonna with the Child, at St. Onofrio of Rome, a Raffaelesque picture, but peeling in many places off the pannel. To this period probably belongs his own portrait in the ducal gallery, in an age which does not disagree with these years, a head whose energy leaves all the rest in that room far behind; and that other, in a different cabinet, which is called the portrait of Raffello; and that half-figure of a Young Nun in the palace Niccolini, so much celebrated by Bottari. Christ among the Doctors, formerly a picture of the Doria palace; the supposed portrait of Queen Giovanna with Architecture; and Ver-tumnus with Pomona, commonly called Vanity and Modesty, a work as often copied as inimitable, in the Barberini; seem to coincide with this epoch; and we may count with them the Madonna begging the Lily of the Infant Christ in the Albani, a picture full of graces, and considered by Mengs as the masterpiece of the collection. It would however be too bold a conjecture to decide the date of every picture painted by an artist whose life was spent in search of new methods, and who too often dropped his work before it had received its finish.

The fourth period of this great man's life terminates likewise the career of his art. Lionardo appears to have bid farewell to painting about his sixty-third year. When in 1515 Francis I. had failed in the attempt of having the picture of the Last Supper saved from the walls of the refectory, for its transportation to France, he attempted to possess himself of the author. He invited him to his court, and Vinci accepted the invitation without much regret at leaving Florence, where, since his return from Rome, he had met in young Bonarruoti with a rival already preferred to him in the disposal of commissions; because, if we believe Vasari, he gave works where Lionardo gave often only words. It is known that there was anger between them, and Vinci, consulting his own quiet, passed over to France, where, before he had touched pencil, he died in the arms of Francis I., 1519.

Lionardo da Vinci broke forth with a splendour which eclipsed all his predecessors: made up of all the elements of genius, favoured by form, education, and circumstances, all ear, all eye, all grasp; Painter, Poet, Sculptor, Anatomist, Architect, Engineer, Chemist, Machinist, Musician, Philosopher, and sometimes Empiric; he laid hold of every beauty in the enchanted circle, but, without exclusive attachment to one, dismissed in her turn each. Fitter to scatter hints than to teach by example, he wasted life insatiate in experiment. To a capacity which at once penetrated the principle and real aim of the art, he joined an inequality of fancy that at one moment lent him wings for the pursuit of beauty, and the next flung him on the ground to crawl after deformity. We owe to him chiaroscuro with all its magic, but character was his favourite study; character he has often raised from an individual to a species, and as often depressed to a monster from an individual. His notion of the most elaborate finish; and his want of perseverance, were at least equal. Want of perseverance alone could make him abandon his cartoon designed for the great council-chamber at Florence, of which the celebrated contest of horsemen was but one group; for to him who could organize that composition, Michaelagnolo himself might be an object of emulation, but could not be one of fear. His line was free from meagreness, and his forms presented beauties, but he appears not to have ever been much acquainted, or to have

same kind of painting with success; though he afterwards carefully studied the art of painting in oil, and all his subsequent works were painted in that way.

The general style of this master was landscapes in a small size, which he usually crowded with figures, cattle, carriages, houses, and trees; and he shewed a good taste of design in his figures. His subjects were sometimes taken from sacred history, and sometimes conversations, rural feasts, weddings, fairs, or festivals, which for the most part he copied after nature; and in several of those compositions of mirthful subjects, there appeared humour and strong expression, but without the smallest traces of elegance or grace.

The peculiar genius and taste of Vinckenbooms may be judged of by that picture of his painting at Amsterdam, representing Christ carrying his Cross; and by another at Frankfort, of which the subject is Blind Bartimeus restored to his Sight by our Saviour; and as engravings after those paintings, as also after several of his landscapes, have been published by Nicholas de Bruyn, they cannot but be known to all the lovers of the art. His landscapes, in respect to the touch and the colouring, have considerable merit; but the judicious eye will, in all his compositions, observe somewhat stiff and hard, that greatly diminishes their value. In many of his pictures Rothenamer inserted the figures; and yet those figures which he himself designed, are executed with spirit, and very correctly drawn.

VINCENT VANDER VINNE.

DIED 1702, AGED 73.

He was born at Haerlem, in 1629, and placed as a disciple with Francis Hals, by whose instruction he became very expert in imitating the touch and colouring of his master; and, by a proper application of his talents, might have rendered himself an artist of eminence.

He painted almost all kinds of subjects with equal readiness and ease, as well in a large size as in a small; but he was particularly successful in portraits, as he had derived from Hals the art of giving them an agreeable likeness and character; and he touched them with a free spirited pencil and bold handling. For Hals laid it down as a maxim to his pupils, to practise at first with boldness and freedom, alleging, that neatness and high finishing would afterwards be easily acquired.

Vander Vinne proved to be less attentive to his fame than to his fortune, and depreciated his talents so far, that he undertook every kind of subject that was bespoke, from which an immediate profit was to arise. He had a lively imagination, and a very fertile invention, which evidently appears in those emblematical pictures which he composed in the manner of Goltzius, and others; and as he had always made nature his particular study, he was remarkable for imitating it with exactness and truth.

LAWRENCE VANDER VINNE.

DIED 1724, AGED 66.

He was the son of Vincent Vander Vinne, born at Haerlem, in 1658, and after the example of his father, who was his only instructor, he painted a variety of subjects, but chiefly flower-pieces. Those flowers which he usually painted, were of those kinds most admired by florists; and he worked as neatly in water-colours as in oil.

A friend of his, who was extremely curious, having procured a number of uncommon exotics sedulously sought much acquaintance, with the antique. The strength of his conception lay in the delineation of male heads: those of his females owe nearly all their charms to chiaroscuro; they are seldom more discriminated than the children they fondle, they are sisters of one family.

from the East and West Indies, employed him to paint them after nature; and he executed that work with great approbation. However, it must be allowed that he was in all respects very far inferior to his father.

GIOVANNI BATTISTA VIOLA.

DIED 1622, AGED 50.

He was born at Bologna, in 1572, and was the disciple of Annibal Carracci, with whom he studied for several years; and, when he quitted that school, was accounted an extraordinary good painter. His reputation was well established at Rome and Florence, as well as in his native city; but his works are rarely to be met with in these kingdoms. Fresnoy, who undoubtedly was an able judge of the merit of a painter, allows the works of Viola to be wonderfully fine, and well coloured. He painted a grand landscape for the Cardinal Montalto, in conjunction with Paul Bril, whose manner, as well as that of Brueghel, he studied to imitate. He also executed several noble compositions in the Villa Aldobrandina, which rendered him deservedly famous through all Italy.

GIOVANNI DELLA VITE.—See JAN MIEL.

• TIMOTEO DELLA VITE DA URBINO.

DIED 1524, AGED 54.

He was born at Urbino, in 1470; and in the early part of his youth studied design, to qualify himself for the occupation of a goldsmith, for which he was at first intended. With that view he went to Bologna to his elder brother, who was eminent for that kind of work; but the inclination of Timoteo soon directed him to prefer the knowledge of painting to all other arts; and he applied himself with inexpressible diligence and laborious pleasure to design and copy the finest works of the great masters which were to be seen at Bologna. He entered into conversations on the subject of painting with the best artists of that city, and gradually made such a progress, as excited their admiration of his talents, as well as their surprise at his rapid proficiency. For, without having any particular director, he acquired an excellent taste of composition, great correctness of outline, and a sweet manner of colouring, much resembling that of Raphael; although at that time he had not seen any of the productions of that inimitable master.

When he had performed several works at Bologna, which procured him general applause, he returned to Urbino, where he proceeded in his profession with equal success, till the fame of his paintings, which was spread through all Italy, induced Raphael importunately to invite him to Rome to be his assistant; and on his arrival he met with so generous a reception, as was at once worthy of the benevolent spirit of Raphael, and the extraordinary merit of Timoteo.

Having thus an opportunity of observing the taste, the style, the colouring, expression, and execution, of the greatest painter that had appeared since the revival of the art, he soon improved to such a degree, as to establish his reputation on a most solid foundation; and while he advanced his fame, proportionably increased his fortune.

He painted some grand designs in conjunction with Raphael; and he also finished many of his own compositions entirely with his own hand, at Siena, Forli, and his native city Urbino. His manner of designing was bold, but his colouring was sweet and lovely; and his pictures were neatly and delicately finished. From the time of his going to Rome, his taste became

more elegant; and as long as he lived, his principal attention was to endeavour at the imitation of Raphael.

An Holy Family, which is said to be painted by Timoteo, is in the Pembroke collection at Wilton*.

**LUIGI VIVARINI.

FLOURISHED 1480—1490.

Luigi de' Vivarini, the last and best of a family of painters who had flourished for nearly a century at Murano, was the contemporary of Giovanni Bellini and Vittore Carpaccio, in competition with whom he executed at Venice, in the Scuola of St. Girolamo, a picture, in which he equalled the first and surpassed the second. It represents St. Jerome caressing a Lion, and his Monks flying in terror at the sight. Bartolommeo Vivarini, perhaps an elder brother of Luigi, had considerable merit as a colourist, though a Goth in composition. He sometimes marked his pictures with a linnet (*vivarino*), in allusion to his family-name. F.

OTTAVIO VIVIANI, called CODAZZO.

DIED 1674, AGED 75.

He was born at Brescia, in 1599, and was the disciple of Tomaso Sandrino, an eminent painter of perspective in that city; but afterwards he studied under Agostino Tassi, who had been the disciple of Paul Bril, and was excellent in painting architecture.

By practising under such excellent instructors, he became a most admirable painter in their style, and surpassed them both considerably. His subjects were the ruins of magnificent edifices, porticoes, convents, &c. which, for the truth of perspective, for delicate handling, and for fine keeping, are superior to most of those who have distinguished themselves in that style; and his works are so universally admired, that they are assiduously sought for through every part of Europe, and purchased at very large prices.

Nothing can be more exactly true than the perspective paintings of Viviani; nothing more elegant and grand in the disposition, nor more beautiful than his choice of objects. His figures are generally placed with peculiar judgment, and are skilfully proportioned to their situation, so as by their comparative height to make the magnificence of his buildings more striking, even at the first view; and, by his thorough knowledge of the principles of the *chiaroscuro*, as also by an excellent style of colouring, he gave to every column and elevation the look of real nature;

* Timoteo della Vite, of Urbino, after some years of study spent at Bologna, under Francesco Francia, returned to his native place, and from thence went to Rome, and entered the academy opened in the Vatican by Raffaello, his countryman and relation. He assisted him at the Pace in the fresco of the Sibyls, and retained the cartoons made for them. What prompted him at no long interval afterwards to return to Urbino, is not told. He passed there the remaining part of his life. His first method of painting at Rome had much of the obsolete manner of the preceding century; this may be seen in some Madonnas of his at the palace Bonaventura, and the chapter of Urbino; and at the Conventuals of Pesaro, in the Discovery of the Cross. He improved his style under Raffaello, and acquired much of his grace, attitudes, and colour, though he always remained a limited inventor, with a certain timidity of pencil, and more exact than grand. The picture of the Conception at the Osservanti of Urbino, the *Noli me Tangere* in the church of St. Angelo at Cagli, are the best remains of Timoteo.

Pietro della Vite, his supposed brother, emulated his style, but was inferior to him. This was, perhaps, the Prete di Urbino, the parent and heir of Raffaello, mentioned by Baldinucci, tom. v. F.

and every ornament and member of his architecture fills the eye and the imagination with uncommon satisfaction.

JOSEPH VIVIEN.

DIED 1735, AGED 78.

He was born at Lyons in France, in 1657, and was the disciple of Charles le Brun, with whom he was so indefatigable in his study and practice, that, during his continuance in the school of Le Brun, he gained considerable credit by some performances which he painted in oil.

The first finished work which contributed to raise the reputation of Vivien, was a family picture, twelve feet long and ten in height; but another painting in crayon, which had all the force, beauty, and harmony, of oil-painting, rendered him still more the object of admiration. When he observed that his pictures began to be publicly approved, he undertook to paint portraits in the historical style, adorned with agreeable vistas, or embellished with fabulous or allegorical figures, some of which were afterwards engraved.

From France he visited Brussels and the court of Bavaria; and, at the latter, painted the portrait of the Elector with crayons, in an exquisite manner, which afforded that prince so much satisfaction, that, to preserve it from dust, or damp air, he had it covered with a crystal forty-eight inches high, which was the dimension of the painting; and not only appointed him state-painter, but honoured him also with several very valuable presents. And, to shew how high an opinion he had conceived of the merit of Vivien, he sent the portrait of that artist to Cosmo III. Duke of Tuscany, which was placed in the Florentine gallery of artists.

No painter in crayon could have more beauty in his tints than Vivien, nor more grace or elegance in the airs of his heads, and in his attitudes. He gave extraordinary softness, relief, and plumpness, to his carnations; and for that reason he was called, by some of his own countrymen, the French Vandyck; his crayon-paintings being allowed to have such a degree of force, as few of the painters in oil have surpassed.

PETER VLERICK.

DIED 1581, AGED 42.

He was born at Courtray, in 1539, and at first was instructed by William Snellart, an artist who painted in distemper, with whom he continued for a long time; but afterwards he improved himself in correctness of design, and in a better style of painting, under Charles IVYpres; and if that master had not been of an odd and disagreeable temper, he probably would have made a much greater progress under him. But he was constrained to quit him, and, being in very narrow circumstances, was forced to seek his fortune out of his own country. After he had contended with many difficulties he arrived at Venice, where he had the good fortune to obtain the friendship of Tintoretto; and, by studying the works of that excellent painter, and observing his instructions, he acquired a good style of colouring, as well as of composition.

To perfect himself still farther, he travelled to Rome, not permitting any thing that was curious in that city to escape his observation. He designed after the antiques, and sketched the beautiful views on the banks of the Tiber with great spirit and freedom of hand; and in the same manner designed the prospects about Naples and Puteoli. During his residence at Rome he finished several historical pictures in oil, as well as in distemper, which gained him considerable reputation; and, on his return to his own country, his compositions procured him the approba-

tion of all the artists of his time. The subjects of some of those compositions were, Judith with the Head of Holofernes; the Brazen Serpent; the Four Evangelists; and a Crucifixion. In all his performances the manner of Tintoretto was observable, for he retained that manner to the last.

He was well skilled in perspective and architecture; he disposed his figures with propriety and judgment, and had a very agreeable style of colouring. It was remarked that, in his picture of the Crucifixion, he represented the position of Christ on the cross contrary to the general practice of all other painters; and described him as hanging only by the hands, as they were nailed, without any other support.

HENDRICK VAN VLIET.

He was born at Delft, in 1608, and learned the principles of painting from his uncle, William Van Vliet, who was accounted a very good painter; but, to establish himself in the best style of portrait-painting, he placed himself as a disciple with Mirevelt. However, although he shewed great merit in portrait, yet he was most successful in painting perspective views of the insides of churches, which were usually represented by candle-light; and he filled those pictures with excellent figures, of a small size, always contriving to dispose his lights in such a manner as to produce a very pleasing effect.

CHARLES BOSSCHART VOET.

DIED 1745, AGED 75.

He was born at Zwolle, in 1670, and instructed by his brother, who was burgomaster of that city; and who, being an excellent painter of plants and flowers, gave his pupil a delicate taste for designing the same subjects. He also practised under another flower-painter for some time; but his master, being apprehensive of being surpassed by Voet, seemed rather to conceal the secrets of the art of colouring from him, than to acquaint him with the true principles of it. For that reason Voet quitted him, and applied himself with the greater industry to study accurately after nature.

His proficiency soon discovered the goodness of his genius; and when he was only nineteen years of age, his merit recommended him to the duke of Portland, the favourite of King William III., who took him in his train to London; settled on him a considerable annuity, and bought all his works as soon as they were finished.

As he painted his subjects entirely after nature, he had those objects which he painted always ready for his use in his own garden; and he took care to supply that spot of ground with the most beautiful kinds of plants and flowers, some of them being curious exotics, and others natives of his own climate. His colouring was extremely natural, his pencil delicate, and some of his birds have been esteemed scarcely inferior to those of Hondekoeter.

JOHN VOLLEEVENS.

DIED 1728, AGED 79.

He was born at Gertruydenberg, in 1649, and, according to some writers, was at first the disciple of Netscher, and afterwards of Nicholas Maas and John de Baan; but his greatest improvement is ascribed to his studies under the direction of the latter, to whom he became almost equal before he left the school of that master.

The prince of Courland proved to be his first patron; and, out of a particular respect to his

merit, procured him the advantage of painting the portraits of all the officers of his own regiment; and the prince of Nassau was painted by him at full length, as large as life, which effectually established his reputation.

The colouring of Vollevens was natural, and shewed a remarkable freshness; an ease and elegance of taste appeared in his figures, which he always disposed very judiciously, and produced a striking resemblance of the persons who sat to him; and the harmony observable in all his performances, is a sufficient proof that he had profitably studied the great masters.

DANIEL DA VOLTERRA.—See RICCIARELLI.

VOLTERRANO.—See BALDASSARE FRANCESCHINI.

JOHN VOORHOUT.

He was born at Amsterdam, in 1647, and at first was the disciple of Constantine Voorhout of Gouda, a good painter of conversations, with whom he continued for six years; and afterwards he placed himself as a disciple with John Van Noort, a painter of portraits and history, at Amsterdam, and spent five years in completing his studies under that master.

When he began to practise independent of his instructors, he was very industrious to improve himself by studying after nature, and made so great a proficiency, that in a few years his works rose into much esteem. By the troubles in the Low Countries he was compelled to retire; and he settled at Hamburgh, where he might have made a large fortune, as his paintings were exceedingly coveted, if the solicitations of his friends had not prevailed on him, contrary to his own inclination, to return to his own country. However, as soon as he arrived at Amsterdam, he found every encouragement he could wish, as well in regard to the high prices paid for his pictures, as to the prodigious demand there was for them; and as the freedom of his hand was remarkable, he painted such a number as must have diminished their price, if his pictures had not perpetually allured purchasers by their intrinsic merit.

But, although the works of this master were much admired, yet, as to himself, there appeared somewhat so reserved in his manner of address, or rather so disagreeable, that he did not meet with that countenance and favour from those of rank and fortune, to which he was justly entitled by his eminence in his profession.

One of his most capital paintings is the representation of the Death of Sophonisba, which is well designed, and the expression is strong. It is observed, in reference to the style of Voorhout, that the historical subjects which he chose to paint were of the noble and elevated kind, and such as were sufficient to employ all the powers of genius to represent them with dignity and propriety.

MARTIN DE VOS.

DIED 1604, AGED 84.

He was born at Antwerp, in * 1520, and had the happiness of being at first carefully instructed by his father, Peter de Vos, a very able artist; but afterwards he was the disciple of Francis Floris, with whom he gained great knowledge of design and colouring.

* In the Chronological Tables the birth of De Vos is fixed in the year 1531, by which account he could have been but 73 when he died, as all authentic writers affirm that he died in 1604; but according to those Tables he died in 1630, which makes him 99 at his death, though by the best accounts he was only 84; and the authors of the *Abrégé de la Vie des Peintres* fix the birth of De Vos, full as improperly, in 1534, which makes him only 70 when he died, in the year 1604, though he certainly was 84 years old at his death.

When he quitted the school of Floris he travelled to Rome, where he continued for several years, and improved himself by studying after the best models; but being captivated with the lovely colouring of the Venetian school, he went to Venice, and attached himself particularly to Tintoretto, who soon found him worthy of his esteem, and employed him to paint the landscapes in his pictures. He also explained to him those principles and rules by which he had formed his own taste; and generously disclosed to him every secret relative to colouring, which he had either derived from his master Titian, or had been the result of his own skill and experience.

Under the direction of so able an instructor, de Vos became an excellent master: his reputation spread through all Italy; and he was not only employed for historical compositions, but he painted many portraits for the illustrious family of the Medici; and when he returned to Antwerp, he finished several grand altar-pieces, which were beheld with general approbation.

De Vos had a very fruitful invention, and composed his subjects with great readiness; his manner resembled that of Tintoretto, but his composition had less fire, and less variety in the contours of his figures. His design was correct, and his works had a very considerable degree of elevation. His colouring approached near to Tintoretto, and his pencil was free; but his draperies appear too much broken in the folds; and although in many respects he had great merit, yet he seems to want grace and expression.

SIMON DE VOS.

He was born at Antwerp, in 1603, but the master by whom he was instructed is not mentioned. He occupied himself continually in studying every thing that might promote his knowledge in his profession, and was one of those masters who took pains to make the deepest researches into the true principles of the art.

He painted history equally well in large and in small sizes; his pencil is free; his touch light and firm; his colouring in general lively and agreeable, producing a good effect. His figures were well designed, although sometimes a little too much constrained in the attitudes; and he often wanted elegance and dignity in his ideas, as well as grace in the airs of his figures. But he shewed extraordinary force and nature in his pictures of the chase; and one of his compositions in that style is in the cabinet of the Elector Palatine. Houbraken observes that Simon de Vos was alive in the year 1662.

PAUL DE VOS.

He was born at Hulst, in Flanders; and having obtained a competent degree of skill in his own country, he travelled through several parts of Italy and Spain, and every where met with respect, on account of his merit, as well in designing as colouring. His style of painting was battles, and huntings of the wild boar and other game; and as he always painted after nature, his animals of every kind were correctly drawn, and their actions and attitudes had abundance of spirit and fine expression.

As he usually painted in a large size, his pictures were mostly the ornaments of magnificent halls in the palaces of the great; and at present very few of them are to be met with, as the emperor, the king of Spain, and the duke of Arschot, purchased the greatest part of his works at very high prices.

JOHN VOSTERMAN.

DIED 1693, AGED 50.

He was born at Bommel, in 1643, and learned the rudiments of the art from his father, who was a portrait-painter; but he obtained that excellence to which he afterwards arrived from Her-

man Sachtleven, with whom he studied as a disciple. Nor had he been very long in the school of that eminent artist, before he equalled his instructor; and as he advanced in practice, he proved himself superior not only to Sachtleven, but to all his contemporaries.

Though the merit of Vosterman was confessedly very great, yet, unhappily for himself, his vanity was still greater; and instead of pursuing his profession, by which he might have lived in honour and affluence, he consumed his time and his fortune, by assuming the appearance of a person of rank; being attended, while he resided in France, by a great number of domestics in rich liveries, frequenting the houses and assemblies of the great, and squandering his patrimony in many ostentatious follies.

Reduced at last by so indiscreet a course of life, he turned his attention to England; fame having deservedly celebrated the natives of that kingdom for being, beyond all other nations, generous and liberal to distinguished merit in any art or science. He undertook the voyage, and his reception answered his warmest expectations, for he was soon made known to King Charles II. and employed by many of the principal nobility. That beautiful View of Windsor, which is still preserved in the royal collection, is the most remarkable picture of his painting during his residence in England. The king and the whole court were charmed with it, and the price expected by Vosterman for it was two hundred pounds. However, it is affirmed that he received but a small part of that sum; and as he could not be influenced to discontinue his expensive manner of living, what he earned was insufficient to answer his demands, and he was thrown into prison. Yet the king's neglect of Vosterman happened to be compensated by the benevolent zeal of the English artists, who discharged his debts, and restored him to liberty.

He surpassed, by many degrees, all the landscape-painters of his time in neatness of touch and delicacy of finishing. His taste was Flemish; but he worked up his pictures in an exquisite manner, and enriched them with small figures, which had wonderful truth and exactness. His scenes are always well chosen, and generally are views of the Rhine, designed with all possible accuracy. In his views he constantly represents a large extent of country, diversified with hills, lawns, and groves, and lovely windings of the river; and artfully comprised the most extensive scenes in a small compass. His tone of colouring is extremely pleasing, and like nature; his touch is tender, yet full of spirit; and the boats and vessels which appear on the river, are not only drawn correctly, but they are so placed and proportioned as to delude the eye agreeably by their perspective truth.

That the works of Vosterman are at present in the highest esteem is sufficiently evident, from their being bought up by the best judges of painting, almost at any price. He accompanied Sir William Soames, the English ambassador, when he was sent by James II. to the Ottoman court; intending, as he travelled in the train of the ambassador, to sketch the most beautiful prospects in that part of the world; but as Sir William died in the voyage, the noble scheme of Vosterman, and the curiosity as well as the entertainment of the public, were by that accident unluckily disappointed.

SIMON VOUE.

DIED 1641, AGED 59.

He was born at Paris, in 1582, and instructed in the principles of painting by his father Laurence Vouet, by profession a painter, but one of very moderate abilities; yet Simon, by having a good natural genius, and having also opportunities of seeing many capital paintings of the best masters, among the collections at Paris, obtained a considerable degree of improvement.

While he was but a youth he was made known to Cardinal Barberini, who was nuncio at

Paris; he had the good fortune to be patronized by him; and when that cardinal was exalted to the papacy, Vouet flattered himself with an expectation of deriving great advantages from his favour and protection, and on that account went directly to Rome. The pope and his nephews caressed Vouet exceedingly; they enabled him to pursue his studies with ardour and satisfaction, and conferred on him many marks of real esteem. Thus situated, he studied industriously after nature, and endeavoured to imitate it with fidelity. He painted many portraits and historical compositions during his residence at Rome for fourteen years; and if we may rely on the testimony of Sandrart, no French painter before Vouet made so successful a progress, or so respectable a figure at Rome.

At first he fixed on Caravaggio and Valentino as his models; but he afterwards quitted their manner and style for another which he formed, that was peculiar to himself, and which he found to be more expeditious, though it had much less force than the first. He had a ready invention, and having studied nature, and also practised in the academy, he was generally correct in his drawing. His pencil was light and lively; and his attitudes had somewhat very pleasing, and sometimes they had a degree of elegance; but his colouring was bad, having abundantly too much of the white, or (as the painters term it) the mealy; and his figures shew no expression of the passions of the soul. He seemed to content himself with giving a certain air to his heads, which he frequently painted in profile, and a turn which he intended for grace, though it had little or no meaning; so that he became a mannerist in all his compositions, particularly in regard to the hands, the fingers, and the heads, of his figures.

The taste which Vouet introduced into France by his style of painting, although unnatural, is still followed by the artists of that country; and it is still doubted whether they will ever be able to divest themselves of it. He was accustomed to employ his disciples (of which he had a great number) to paint his designs, which he afterwards retouched; and that practice, though it increased the number of his works, diminished their value. But those pictures which were entirely of his own hand, have a different degree of merit, and are proportionably more esteemed.

He had no genius for grand compositions, nor had he any great knowledge of perspective; and as to the union of colours, or the true principles of light and shadow, his works evidently shew that he was not sufficiently master of those points.

ARY DE VOYS.

He was born at Leyden; in 1641, and at first was the disciple of Nicholas Knupfer, a good painter at Utrecht; but he studied afterwards in the school of Abraham Vanden Tempel. Yet although each of those masters had a considerable share of merit, he assumed a manner of his own, different from both, which was very much commended and approved.

He was naturally studious, and applied himself with uncommon diligence to his profession, till he was diverted from it three whole years, by marrying a wife that was very rich; and being by that means enabled to indulge himself in a life of idleness, extravagance, and dissipation. But when he resumed his pencil, after so long an intermission, there was not the least perceptible alteration to his disadvantage, either in his handling or colouring.

In painting naked figures he particularly excelled, and enlivened his landscapes with such figures; choosing generally some subject from fabulous history. He also painted subjects selected from the Greek and Roman historians, with great success; his figures being well designed and correctly drawn. The pictures of de Voys were sold at a large price, and yet there was such a demand for them, that his hand could not possibly furnish the public with a sufficient

number ; for they were admired by the ablest judges of painting, as being well designed, well coloured, and ingeniously composed. He was naturally of an indolent temper ; and it is much lamented, that, by such a turn of mind, few of his works are now to be procured.* Sometimes he imitated the manner of Poelemburg, sometimes that of Brower, and frequently he painted in the style of Teniers.

The history of Dido and Æneas hunting, when they are overtaken by the storm, is commended for being an excellent performance, both in respect of the design and the colouring, as also a picture of St. Cecilia performing on a musical instrument ; and Houbraken mentions his having seen a picture of a Soldier, painted by de Voys in a small size, which, for its merit in the handling, colouring, and design, was worthy of being placed among the best works of the Flemish masters.

VRANK.—See SEBASTIAN FRANKS.

JOHN FREDEMAN DE VRIES.

This master was born at Leuewaerden, in Friseland, in 1527, and for five years was the disciple of Renier Gueritsen at Amsterdam ; but afterwards he studied under another master, with whom he practised perspective and architecture. Having at length commenced artist, he proceeded to Antwerp, and in concurrence with other artists painted the triumphal arches erected in that city, for the entry of the Emperor Charles V. From thence he travelled to Mechlin, where he finished several fine pictures in perspective ; and likewise corrected and improved some paintings in that style, which had been begun by Cornelius de Vianen, but were heavy and cold in the colouring. And the skill which de Vries manifested on that occasion, gained him very great applause.

A very memorable painting by this master, was for Gilles Hofman at Antwerp. He represented, on a wall fronting the entrance, a vista, through which appeared an elegant garden, laid out in noble parterres. That performance was so amazingly like nature, and the perspective so exactly true, that by many it was taken for a real view ; and the deception was so strong, that it imposed even on the prince of Orange, who could scarce be persuaded that it was not really what it appeared, till he was convinced by the nearest approach to it.

In that style of painting de Vries was excellent ; his lights and shadows were judiciously conducted, and every object which he introduced in the perspective views of the insides of rooms, halls, or galleries, was represented with all the truth of nature, and finely coloured, with remarkable transparency. His works are dispersed through Germany, and the Low Countries, and several are to be seen in these kingdoms ; they preserve the same estimation in which they were originally held, and bring considerable prices in all parts of Europe where they are to be purchased. What frequently adds a much higher value to some of the pictures of de Vries, is, that other very celebrated masters painted the figures in his compositions, which are always well adapted to the perspective scenes designed by de Vries. However, it must be owned that the style of his architecture is quite German, heavy, and without elegance ; being oftener an imitation of that nature with which he was conversant, than the result of his own invention or imagination.

One of the best pictures of de Vries (in this kingdom), representing the inside of a room, with figures delicately painted, describing the Salutation of the Virgin, is in the possession of Dr. Robinson.

HENRY CORNELIUS VROOM.

He was born at Haerlem, in 1566, the son of a statuary, who died when Cornelius was very young; and his mother having afterwards married Cornelius Henricksen, a painter, he learned the art of painting under his direction; till at last finding himself too harshly treated by his step-father, he quitted Haerlem, and went to Rotterdam, to obtain more skill in his profession.

Either from a disposition naturally restless, or perhaps from a desire to improve himself, he went to Spain, where he spent some time with a Flemish painter of no great note, who resided at Seville; and afterwards he travelled to Rome. There he had the good fortune to be taken into the service of Cardinal de Medici, and for two years worked in his palace; having, in that time, finished several large compositions. But, by his establishment in the cardinal's family, he had frequent opportunities of conversing with Paul Bril, and received signal advantage from his intercourse with that eminent artist. From Rome he visited Venice, Milan, Genoa, and other cities of Italy, and returned to Haerlem, where he very industriously followed his profession; but intending to dispose of some of his works at Spain, he was shipwrecked in the voyage, and by a successful endeavour to represent the storm in which he suffered, the picture of it sold for so unexpected a price, that he no longer hesitated to make those kind of subjects his entire study and employment.

This master was fixed on to draw the designs of the engagement between the English and the Spanish Armada, in 1588; and he executed that subject in ten pictures, intended as patterns for tapestries, each piece containing the description of the particular incidents of each day. Those designs were at that time much commended; though it must be allowed that he disposed his vessels injudiciously in most of his compositions; for his vessels are designed without grace or elegance, as to their forms; and by his wanting a competent knowledge of perspective, he placed the horizontal line so high, that it destroyed the distance which he wished to express; because, the more any horizontal line is depressed, the more remote all objects must necessarily appear. His works are now in no great esteem.

*JOHN MARTIN VYTH, or VEYTH.

DIED 1717, AGED 67.

J. Martin Veyth was born at Schafhausen, in May 1650. He travelled and resided long at Rome and Venice. On his return he married Elizabeth Ott, and died in April 1717. This is nearly all the information which the attention and the taste of his country has preserved of a man, who, on the evidence of his few remaining works, commands a place among the best artists of his time. Some anecdotes indeed are told, relative to his circumstances, which were as ludicrously penurious as Brauer's. At Berne and Basle, they still shew his *Adieu* and *Death of Adonis*, and the *Adulteress in the Temple*. Schafhausen possesses the *Rape of the Sabines*, the *Judgment of Paris*, *Scipio and the Celtiberian Princess*, the *Death of Cleopatra*, and that of *Cato*; and at Geneva there are yet some subjects painted by him from the *Metamorphoses of Ovid*.

Veyth's style of design is an imitation of the forms of Michaelangelo, but not a compilation from his figures. His method of drawing is wild and great: seldom he makes use of the pen; dashes of white on stained paper mark the lights, the paper the middle tints, and a little black the shade. In composition he sometimes sacrificed the main subject to the episodic part, if it happened to invite by picturesque allurements. In colour, though he followed the Venetian

principle, especially Bassan, he had a characteristic and varied tone drawn from the nature of the subjects.

Here we may add another name, older than Vyth's, that of Caspar Hurter, likewise a native of Schafhausen, and whose still greater neglect is an equal reproach to the taste of his country. He was born 1623, of a patrician family. Of Hurter only two pictures remain; a Massacre of the Infants at Bethlehem, and a St. Jerome. As a colourist he deserves little notice, his style of design is extravagant, and the action not always in unison with the posture; but his expression is admirable, and none perhaps in the choice and distribution of the passions approached the variety of nature nearer. F.

W

LUCAS DE WAAL, or WAEL.

DIED 1676, AGED 85.

He was born at Antwerp, in 1591, and studied the art of painting under his father, John de Waal, who was an artist of considerable note; but he afterwards became the disciple of John Brueghel, whose manner he followed with great success, and his pictures contained a greater variety than those of his master. He spent several years in Italy, and particularly at Genoa, with his brother Cornelius de Waal, where he finished many noble designs in fresco as well as in oil. He painted battles in an excellent style, and designed his figures with spirit and good expression. But his particular merit was shewn in his landscapes, in which he introduced great variety of steep precipices, craggy rocks, waterfalls, torrents, and other picturesque incidents, much in the manner of Brueghel, each object being very happily imitated, and extremely natural.

CORNELIUS DE WAAL, or WAEL.

DIED 1662, AGED 68.

He was the son of John, and brother to Lucas de Waal; born at Antwerp, in 1594, and learned the art of painting from his father. His landscapes were highly esteemed for the choice of his situations, for the judgment he shewed in conducting his distances, and for excellent keeping. But the subjects in which he appeared most eminent, were battles and sea-fights, in which the joy and exultation of the victors, and the dejection and terror of the vanquished, were strongly expressed. He filled his designs with an abundance of figures, which he grouped and disposed with great skill. His invention was lively and fruitful; his pencil free, and very masterly; and an agreeable manner of colouring recommended his pictures to the best judges of his time: though it must be confessed, that his taste is entirely Flemish, in the airs and forms of his figures, in their habits, their characters and countenances, and also in his cattle.

However, from an eager desire to improve himself, he travelled to Italy; and in some of the principal cities was employed by persons of the first rank, and by his paintings acquired honour and riches. The Duke D'Archoot appointed him his principal painter; and for Philip III. king

of Spain he finished several grand compositions of battles, extremely to the satisfaction of that monarch, and his whole court.

Houbraken mentions with great approbation one picture of de Waal, which he saw at Amsterdam. The subject of it is, the storming of a fortification; with a vast number of figures, well designed, and with good expression. He takes particular notice of a commanding officer in the front, mounted on a dappled grey horse; and especially notices a figure in black armour, at some distance, riding among a throng of foot-soldiers, which he seems encouraging to rush on to the attack; and the whole had a good effect. According to Houbraken's description, that very picture hath since his time been imported into this kingdom, and is at present in the possession of Dr. Robinson.

*HENRY WAEGMAN.

DIED , AGED

Henry Wägman, as he writes the name himself, was the son of Hans Wägman, a patrician and tribune of Zurich, and born in 1536. This, and that he left his native place and the protestant profession of faith, became a catholic, and resided at Lucern, is the whole of his history as a man; and for the merit of the painter, all we have to rely on is the authority of Conrad Meyer, who engraved his portrait, communicated it to Sandrart, and calls him a celebrated painter and able mathematician.

But if it be out of our power to decide on Wägman's colour or method of painting, we have the best evidence of his excellence as a designer. There are in the collections of Zurich, drawings of his to be met with from historic subjects, treated with equal vigour of conception, composition, and style of line: perhaps the most considerable of those, is the Entombing of Christ, formerly in the possession of Fuessli, his biographer. It is on two sheets of paper, composed of half-figures boldly drawn with the pen, and washed in beech-juice, or bister. Those who are acquainted with the designs of Paolo Farinato, may from them form an idea of the spirit and method of this: on the reverse there is in his own hand-writing—'Hans Heinrich Wägman, mahler Zu Lucern, jedoch geburtig oder Herkommens von Zurich.' F.

ROBERT WALKER.

DIED 1658.

He was an English artist, who improved himself by studying the works of Vandyck; and, during the Usurpation, was much esteemed by the republican party, and painted the portraits of Oliver, and all the principal officers of his army. The most memorable circumstance in the life of this master is, that one of his portraits of the Protector was accidentally sold for five hundred pounds to the Duke of Tuscany's resident in London; but whether he paid that immense price out of compliment to the pride and power of Oliver, or to the merit of the performance, may easily be conjectured, when it is considered that the transaction happened while the power of the usurper subsisted.

He painted the portraits of Lambert and Cromwell, in one picture, which was in the possession of the Earl of Bradford; and the portrait of himself, painted by his own hand, is said to be placed in the founder's gallery, near the public library at Oxford.

JOHN ABEL WASSENBERG.

DIED 1750, AGED 61.

He was born at Groeningen, in 1689; and having spent some time in designing, he was placed as a disciple with John Van Dieren. But his principal knowledge in the art of painting was derived from the precepts of Vander Werf, who taught him the best manner of penciling and colouring; and, by a close application to his profession, he soon qualified himself to appear with great credit in the world.

Having completed his studies at Rotterdam, he returned to his native city, and was employed in several considerable works in the salons and grand apartments of the nobility; for which he composed historical designs, and interspersed them with portraits painted in a good style, well coloured, and with a strong likeness. Those works procured him great approbation, and recommended him to the notice of the Prince of Orange, who employed him to paint the portraits of himself and his princess, as also the chief ladies of his court.

But, beside the compositions which he finished in a large size, he also painted easel-pictures, which he worked up with exquisite neatness: and it seemed somewhat extraordinary that an artist, who was so generally accustomed to large works, whose effect on the eye must be at a distance from the painting, could adapt his touch, his tints, and his handling, to such small works as required the nearest view to observe their beauties, and yet in each style to shew himself equally a master.

Among several of his small-sized pictures, a Nativity is particularly mentioned, which in every respect is charmingly executed.

ANNA WASER.

DIED 1713, AGED 34.

She was born at Zurich, in Switzerland, in 1679, being the daughter of Rudolph Waser, a person of considerable note in his own country. She had the advantage of receiving very early a polite education; and as she shewed a lively genius, particularly in designing, she was placed under the direction of Joseph Werner, at Berne. At first he made her study after good models, and copy the best paintings he could procure, that he might form a true judgment of her talents; but after he had instructed her for some time, having seen a copy which she had finished of a Flora, after a picture of his own painting, it astonished him to see such correctness and colouring in so young an artist, as she then was only thirteen years of age.

She painted at first in oil, with very promising appearances of success; but afterwards she applied herself entirely to miniature, for which indeed nature seemed to have furnished her with peculiar talents. Her work in that style soon procured her the favour of most of the princes of Germany, and the nobility of Holland; and the Duke of Wirtemberg, in particular, sent the portraits of himself and his sister in large, to be copied in miniature by her hand; in which performance she succeeded so happily, that her reputation was effectually established through all Germany.

Though, by the influence of her father, she was prevailed on to devote most of her time to portrait-painting, as those kind of pictures produced a much greater, and a more immediate profit to his family, yet her favourite subjects were those of the pastoral kind, in which she displayed the delicacy of her taste, in invention and composition, in the elegance of her manner of designing, and in giving so much harmony to the whole as never failed to afford pleasure to the

most judicious beholders. But, in all her subjects, she discovered a fine genius, an exceeding good taste, and agreeable colouring.

ANTHONY WATERLOO.

Houbraken and Weyermans, the principal Dutch authors who write any thing relative to Waterloo, make no mention of the place or time of this artist's nativity, nor of the master by whom he was instructed in the art of painting; but they take notice, that by some it is said he was born at Amsterdam; and as positively affirmed by others, that he was born at Utrecht, near which city, and in it, he spent the greatest part of his life. However, his style sufficiently distinguishes him from any of his contemporaries, and his merit entitles him to a place among the best painters of the Low Countries.

His scenes are agreeable representations of simple nature, though he wanted skill to assist or improve it; he imitated justly what he saw, but wanted elegance in his choice of objects, as well as in the choice of his situations; yet truth and nature are visible in all his performances. There is generally a great degree of clearness in his skies, and very good keeping in respect to his distances; he shews an extraordinary variety in the verdure of the trees and grounds which compose his subjects; and he adapted them very judiciously to the different hours of the day, as also to the different seasons of the year. The trunks of his trees are particularly laboured, and the reflections of objects in the water are wonderfully transparent.

Several of the landscapes of Waterloo have no figures, because he was conscious of his want of ability to execute them in such a manner as to add any degree of honour to the rest of the work; and therefore he procured Weenix to insert the figures and cattle in many of his landscapes, which at present adds considerably to their value. In his own time his pictures were eagerly purchased, and at large prices; nor are they, even at this day, held in less estimation; but his paintings are now very rarely to be purchased, though he has left abundance of excellent drawings, and etched a great number of his designs, which have a great deal of spirit, and are true nature.

ANTHONY WATTEAU.

DIED 1721, AGED 37.

He was born at Valenciennes, in 1684, and received some instructions from an indifferent painter, who resided in that town. But Watteau, who neither wanted genius nor application, soon obtained sufficient skill to perceive the incapacity of his instructor, and therefore quitted him, and placed himself with another, whose principal employment was designing theatrical decorations; and for a short time he assisted that master in the ornaments of the opera-house at Paris. But, being afterwards left destitute and unknown in that great city, he laboured under such difficulties, that, to procure an immediate maintenance, he was compelled to work for the shops, and, with all his industry, could scarcely get even a poor subsistence.

While he was in that wretched situation, he accidentally became intimate with Claude Gillot, who was in good esteem for his designs in the grotesque style, though in other respects he was accounted but an indifferent painter, and very incorrect. Gillot conceived such a friendship for Watteau, that he freely communicated to him all the observations he had made in the art, and every precept by which he formed his own taste, and in short instructed him to the utmost of his ability; so that Watteau soon equaled his master in invention and readiness of execution, till at last he exceedingly surpassed him. For, as he in a short time had access to the Luxembourg gallery, by being employed under Audran, he was strongly affected with viewing the

works of Rubens; he studied them with attentive pleasure; he acquired new ideas of light and shadow, and of the true beauty of colouring, to which before that time he had been totally a stranger. Immediately he quitted his former taste of design derived from Gillot, and assumed another in its stead, peculiar to himself, that was more elegant, and more correct.

From that period the reputation of Watteau increased daily; though, as his manner of thinking, composing, and colouring, was quite new, his performances were neither so much admired nor coveted, while he lived, as they have been since his death; and they seem to be still increasing in their value. He hoped to have added to his fortune and credit, by visiting London: but the bad state of his health during his continuance in that city, which was but for one year; the novelty of his style, which at first seemed rather to surprise agreeably than immediately to excite either admiration or applause; and perhaps his not being sufficiently known to those who were the best judges of the art; those several circumstances might have contributed to his not having experienced in England such an encouragement as was proportioned to his merit.

He accustomed himself to copy the works of the best artists, and made the colouring of Rubens and Vandyck always his models. He was indefatigable in designing, never permitting his pencil to be unemployed; as may readily be conjectured, from the great quantity of works which he sketched and finished. His subjects are generally comic conversations, the marchings, haltings, or encampments of armies, landscapes, and grotesques, all which he finished with a free, flowing pencil, a pleasing tone of colour, a neat and spirited touch, and they are also correctly designed. The figures which he introduces in his compositions, in whatever character he designs them, have a peculiar grace in the airs of the heads, and somewhat becoming in their attitudes; their actions are easy and natural, and they are always agreeably and skilfully disposed. The colouring of his landscapes is lively, his trees are touched with a singular freedom, and the whole together has a charming effect.

Although the compositions of Watteau cannot be justly considered as of the first rank, yet they have their particular merit; and, in their way, have a degree of excellence which no subsequent artist has yet equalled, and they seem to advance daily in the esteem of the public.

JOHN WEBBER.

DIED 1793, AGED 42.

John Webber was born in London, in 1752. His father was a native of Berne, in Switzerland. In his youth he was sent to Paris, where he learnt the elements of drawing. On his return to London, he became a student in the Royal Academy. His studies having been particularly directed to landscape, he was engaged to accompany Captain Cook, on his third voyage to the South Seas, for the purpose of taking views of such places as they might visit; and drawing such national characters, animals, dresses, instruments, &c. as might strike European curiosity. From his drawings a series of prints were engraved by Bartolozzi and others, and published by authority, with the narration of that voyage. After having accomplished this object, he devoted his attention to landscape-painting, executed many pictures, and made many designs of scenes and subjects collected during his tour, and every subsequent navigator has confirmed the accuracy of his representations.

In 1791, he was elected a royal academician; but he was in the vigour of life assailed by a disorder which, after a long and painful struggle, caused his death, on the 29th of April, 1793.

ANSELME WEELING.

DIED 1749, AGED 74.

He was born at Bois-le-duc, in 1675, and learned the art of painting from one Delang, a portrait-painter of very low rank, to whom in a short time he shewed himself superior; for it may be often observed, that many excellent painters have been disciples to very indifferent masters, and have owed their future eminence to the powers of their own genius, and their assiduity in studying after nature.

Weeling soon quitted Delang, not without feeling a conscious pride on observing the superiority he had gained over his instructor; but going to Middleburg, and seeing some fine original paintings of different masters, which were there in the possession of a picture-merchant, he was mortified to find himself so inferior in every respect to what might be expected from a good artist; it almost reduced him to a despair of ever succeeding in his profession, and made him resolve to fix his residence in the East-Indies. However, the merchant encouraged him, and recalled him from his despondency by offering him the opportunity of studying after the best paintings in his collection; and he kept him in his house for two years, copying the works of those great men who were the best models for the improvement of his taste, his colouring, or his handling.

From that time he became uncommonly industrious, and at last composed and finished several pictures, in the style of Vanderwerf and Schalcken, which were very highly commended; and immediately bought up at large prices. It was then in his power to have established his fortune and his reputation; but, by some unaccountable infatuation, he grew dissolute, and lost not only the esteem of the public, but forfeited also the favour of his best friends. His manner of life proved to have a great influence on all his latter productions; for they are by no means equal to those of his early time; and by a neglect of his practice, and a disregard to his moral character, he was reduced to the utmost wretchedness and want before he died.

His taste of design and colouring was very good, and his knowledge of the chiaroscuro very extensive; for which reason many of his subjects represent figures by candle-light. His first and best works, after his studies at Middleburgh, are as much commended and coveted, as his latter works are disliked and contemned.

JOHN BAPTIST WEENINX, called the Old.

DIED 1660, AGED 39.

He was born at Amsterdam, in 1621, and placed as a disciple with Abraham Bloemart, who was excellently qualified to give him every necessary instruction; and his pupil received proportionable improvement. Weeninix laboured incessantly, and shewed a careful attention to the precepts of his master; but he daily increased his knowledge by studying nature, and designing every object that appeared worthy of being inserted in his future compositions. Particularly he was fond of making sketches after elegant buildings that were entire, or of castles that were ruinous and decayed, as also ships and animals of all kinds, by which method of practice he rendered himself an universal painter.

After he left the school of Bloemart, he spent some time with Nicholas Moojart, and adopted his manner so effectually, that it was scarce possible to distinguish the work of the one from the work of the other. He also spent four years at Rome, where he was patronised by Cardinal Pamphilio, who wished to detain him in that city, and engaged him in the service of the Pope; but

the importunity of his wife, and the joint solicitation of all his friends, induced him to return to his native country.

He excelled equally in history, portrait, animals, sea-ports, and landscapes; and every subject he painted was agreeably executed, with an excellent tone of colour; but his portraits, in particular, had force, freshness, and great resemblance. His pictures of the larger size are in general accounted better than those in a small; for he found it difficult to adapt his pencil to such different proportions, with such neat exactness as could be wished. And yet there are some small pictures of his hand, which appear as delicately finished as some of Gerard Douw, or Mieris; though, on a judicious inspection, they are found less spirited, and less exquisite, than the works of either of those masters, and the figures want correctness and elegance.

He painted with a surprising and almost incredible expedition, having very often not only sketched, but finished, a picture five or six feet high in the compass of one day; and particularly he finished one, representing a bull baited by dogs, painted after nature, in that space of time. It is also asserted, that in one summer's day he began and entirely finished three portraits on canvas, of a three-quarter size, and the heads were full as large as life.

Houbraken mentions a very capital picture of this master, of which the subject was the Prodigal Son, which he describes as being excellent in the invention and composition, and touched with a mellow and a charming pencil.

JOHN WEENINX, called the Young.

DIED 1719, AGED 75.

He was the son and disciple of John Baptist Weeninix, born at Amsterdam in 1644; but although his father exerted all his industry to improve him in every branch of his profession, yet the most essential part of his skill was derived from his incessant study of nature. He painted as great a variety of subjects as his father, and with great success. The pictures of his first time can scarce be distinguished from those of John Baptist Weeninix; nor is it possible to find so strong a resemblance in the works of any two painters, as to their manner or merit. The younger Weeninix, however, avoided what was most exceptionable in the works of his father, which was a predominant grey or brown colour, observable in the paintings of that master. He also had a surprising power of his pencil, and finished with an equal degree of excellence what he painted in a large and a small size.

The Elector John William, Count Palatine of the Rhine, invited Weeninix to his court; he allowed him a considerable pension; and employed him to adorn the galleries at Bensberg, which he accomplished with very great applause; having in one gallery represented the Hunting of the Stag, and in the other the Chase of the Wild Boar. The figures, landscapes, and animals, were all executed by his own pencil, and equally well finished.

Although the old Weeninix was justly very much esteemed, yet was he far surpassed by his son, whose usual subjects were, animals of every kind, landscapes, and flowers, and those he painted exactly after nature. His colouring was true; he had the skill to vary his touch according to every different subject, without adhering to the style of any particular master, either in his pencil or his colour; and his figures had as much merit in their design and disposition, as any other part of his works.

One of the pictures of the younger Weeninix was sold for three hundred florins, though the subject was only a pheasant and other game.

*RUDOLF WERDMÜLLER.

DIED 1668, AGED 29.

He was of a patrician family at Zurich, the pupil of Conrad Meyer, and in design and colour had raised the greatest expectation of his powers, when he perished by accident in the river Sil.

F.

**RUDOLF WERENFELS.

BORN 1629, † 1673.

Werenfels, a native of Basle, improved what elements of art he had acquired at Amsterdam, in Italy. His portraits, painted with uncommon boldness of touch, receive often much additional interest from characteristic or picturesque accompaniments: his tone of colour is however generally too grey. Werenfels, after having been much employed at some electoral and princely courts of Germany, returned to Basle, where he had senatorial honours conferred on him which he did not live to enjoy.—See Fuesslin's *Geschichte*, &c. t. i. p. 232.

F.

ADRIAN VANDER WERF.

DIED 1727, AGED 68.

He was born near Rotterdam, in 1659, and received his first instruction from Picolet, a portrait-painter; but he was afterwards the disciple of Eglon Vanderneer, with whom he continued for four years, and made so happy a progress, that before he quitted that master, he copied a picture of Mieris's painting so exceedingly exact, that it afforded as much surprise as pleasure to all judges who examined the neatness of the penciling, and the truth of the imitation.

He took pains to improve himself, by designing after the best plaister-figures he could procure, which were casts from the antique; and acquired a much better taste of the delicate turn of the limbs, and of the naked in general, than he had hitherto possessed; so that he was introduced into the world at a very early time of life, with all possible advantages. Before he was engaged in the service of the Elector Palatine, he employed himself in painting portraits in the manner, and also in the size, of those of Netscher; but he was soon disgusted with that kind of painting, and applied himself entirely to paint historical subjects in a small size. The Elector having accidentally seen some of his performances in that style, conceived such a friendship for the artist, and such a fondness for his paintings, that he engrossed the greatest part of his works, and those that were most capital.

That prince shewed Vander Werf every mark of real esteem, and also of liberality and beneficence. He conferred on him the order of knighthood, ennobled his descendants, honoured him with a present of a chain of gold and a medal, presented him with his portrait set with diamonds of great value, and allowed him a noble pension, besides paying him generously for his work. And being complimented with a picture of Diana and Calista, by the wife of Vander Werf, he gave Vander Werf, in return, six thousand florins, and to his wife a magnificent toilette of silver.

The genius of this master peculiarly directed him to the painting of history in small, which he finished in a most exquisite manner. His pencil is tender and sweet, his design correct, and the roundness and relief of his figures appear truly admirable; but his carnations are not lively, they have somewhat of a yellowish tint; and though in the polish of his finishing he had no superior, yet in most of his works his colouring is cold, and hath more of the appearance of ivory than of animated flesh. He spent a great deal of time on his pictures, to give them the

utmost transparence ; but, by that intense labour, the spirit of his works seemed to be considerably diminished. The pictures of this eminent master's hand are still purchased at very high prices, and are rarely to be met with ; but at this day his paintings do not excite so great a degree of admiration as they seem to have done in the life-time of their author, though they are very highly prized.

PETER VANDER WERF.

DIED 1718, AGED 53.

He was born near Rotterdam, in 1665, and was the disciple of his brother Adrian Vander Werf. At first he copied the works of his brother, with the same tone of colour, and the same delicate manner of finishing ; but afterwards he painted from his own designs, and those were generally retouched by Adrian, which entitles them to much greater esteem than any other of his performances which were entirely of his own hand.

He painted portraits and conversations extremely well ; and, without allowing him to be any way on an equality with his brother, yet he may be considered as a very able artist ; and a small picture of his painting was, in the year 1713, sold at Rotterdam for five hundred and fifty guilders. That picture represented three girls playing with flowers ; and a copy after a painting of his brother Adrian, which represented a Holy Family, was, in the year 1731, sold for eight hundred guilders.

JOSEPH WERNER.

DIED 1710, AGED 73.

He was born at Berne, in Switzerland, in 1637, and instructed in the principles of painting, particularly in design, by his father, who was an artist of good esteem ; but he afterwards was placed as a disciple with Mathieu Merian, at Frankfort. Under that master he discovered so apt a genius, and made so quick a progress, that Merian, desirous to have the talents of his pupil properly cultivated, advised him to perfect himself in Italy, and procured for him a friend, with whom he travelled to Rome without any expence. There Werner applied himself industriously to his studies, and not only examined every object by which he could be improved, but took pains to copy and design the best productions of ancient and modern art ; and by that means acquired such a readiness of hand, as enabled him to make an incredible number of sketches and valuable designs.

He painted as well in fresco as in oil ; but having a predominant inclination to miniature, he indulged it, and ever after devoted his pencil entirely to that kind of painting ; in which (according to the testimony of Sandrart) he arrived at great excellence ; and Sandrart, who had seen his works, was an indisputable judge of their merit.

He painted historical subjects in miniature with remarkable neatness and elegance ; they were correctly designed, and well coloured ; his distances receded happily ; his figures were finely proportioned, and had good expression ; and the whole had a great deal of harmony. But his chief pleasure consisted in painting portraits, which he finished in an exquisite manner, and gave his pictures a most exact resemblance of his models.

For some years he was employed at the court of France, where his performances procured him honour ; and he afterwards painted the portrait of the Arch-duchess at Inspruck, for which he was liberally recompensed, and received the distinction of a chain of gold and a medal. But notwithstanding the happy situation of his affairs, while he lived at Auxbourg, where he was incessantly engaged by the princes and prime nobility of Germany, yet he was anxious to revisit

his native city, though, on his arrival there, he found himself much disappointed in his expectations; and on that account he soon after accepted of the employment of Director of the Royal Academy of Painting at Berlin, to which he was appointed by a patent from Frederick III. King of Prussia, with a salary of fourteen hundred rix-dollars a year.

ROGER VANDER WEYDE, called ROGER of BRUGES.

He was born at Bruges, about the year * 1415, and was the disciple of John Van Eyck, the discoverer of the art of painting in oil; but that master concealed the secret of the discovery from his disciple till within a short time of his death, and then fully acquainted him with every particular. From that period Roger began to make himself known by many grand compositions in a large size, his figures being very well designed; and he is considered as one of the first of the Flemish artists who improved the national taste, and divested it of the gothic in some small degree; for he shewed considerable grace in the airs of his heads, and was correct in his design. He was very attentive to the expression of his figures, and in that respect was generally true. Several princes, and many of the most eminent persons of his time, had their portraits painted by him, and he obtained both fame and fortune by the variety of works in which he was employed.

He made himself very memorable by some paintings which are in the town-hall at Bruges, and which have been exceedingly commended. The subject of one is the exemplary justice of Trajan executed on one of his soldiers; on the complaint of a mother whose son had been murdered by him: the subject of the other is, Archambrant, prince of Brabant, stabbing his nephew, who was his next heir, when he himself was near dying, for having ravished a maid of that country. In both histories the painter hath shewn great abilities and good expression; and in the countenance of the Prince of Brabant, there is somewhat strikingly terrible, a mixture of grief and revenge combined in the face of a dying person.

FRANCIS WHEATLEY.

DIED 1801, AGED 54.

Francis Wheatley was born in London in 1747; the only regular instruction which he received was at a drawing-school. He acquired his knowledge of painting without a master; but he had the advantage of seeing much of what was then practised in the art, by associating with young men who were or had been under the tuition of the most eminent artists of that period. His inclination appeared to lead him equally to figures and to landscape; but the profit likely to be derived from the former, caused him to make that his particular pursuit. In the

* Mr. Descamps is guilty of an extraordinary oversight in regard to Roger Vander Weyde, which, in so judicious a writer as Descamps, seems unaccountable; for, in page 7 of his first volume, he describes Roger of Bruges as a painter who was correct in his manner of designing, and who gave a competent degree of grace to his figures, without mentioning the year of his death. And yet, in page 33 of the same volume, he describes Vander Weyde in a more particular manner, as if he was a different master: fixes his death in 1529, which would make him 114 years of age at his death, supposing him to have been born (as most authors testify) in 1415; and he also enumerates several of his principal performances. From whence it appears that Mr. Descamps concluded Roger of Bruges and Vander Weyde to be different persons.

But it is an indisputable fact that they were only different names for one and the same person; that ancient master being distinguished by the appellation of Roger of Bruges, on account of the city in which he followed his profession, as it was also the place of his nativity; and his real name was Roger Vander Weyde.

early part of his life, he had considerable employ in painting small whole-length portraits. After practising several years in London, he was induced to remove to Ireland, and was much employed in Dublin, where he painted a large picture representing the Irish House of Commons assembled, in which portraits of many of the most remarkable political characters were introduced. From Dublin he returned to London, where he continued to paint portraits, but he was chiefly engaged in painting rural and domestic scenes, for which he appeared to have a peculiar talent, and his works of that kind became very popular. At an early period of life, he was attacked by the gout, which gradually deprived him of the use of his limbs, and of which he died, June 28, 1801, at fifty-four years of age.

He was elected a Royal Academician in the year 1791. His style and merit as a composer and colourist, may be best estimated from those pictures of his which were exhibited to the public in the Shakspeare gallery.

****PHILIP WICKSTEAD.**

DIED BEFORE 1790.

This native of London was a scholar of Zoffani, who painted portraits chiefly in small whole-lengths.

After a residence of some years at Rome, he went to Jamaica with W. Beckford, of Somerly-hall, Suffolk, and practised for a considerable period as a painter, but afterwards became a planter, and not meeting with success, died in the vigour of life, perhaps of excesses incurred to blunt the stings of disappointment.

Wickstead, like his master, painted groups and single figures on a small scale: his line was correct; his masses discriminated by a forcible chiaroscuro; his physiognomies had character, with a colour, though not exquisite, true to nature, and lights in perfect unison with the shades.

F.

GERARD WIGMANA.

DIED 1741, AGED 68.

He was born at Worckum, in Friseland, in 1673; and, as soon as he was qualified to travel, went to Italy, where he studied the paintings of Titian, Raphael, and Julio Romano. Those he made use of as his models, and for some time copied and designed the works of those celebrated artists, with great attention and uncommon labour; so that, when he returned to Holland, he was enabled to compose his own subjects, which he usually took from some passages of the Roman, Grecian, or fabulous historians; and he was so exceedingly diligent at his work, that though his pictures are finished extremely high, yet by his unwearied perseverance he finished a great number of them.

He was not more remarkable for the delicacy of his pencil, than for his abundant vanity; he seemed so fond of lavishing exorbitant praises on his own productions, that he neither afforded an opportunity to others to commend them, nor left them even an inclination to it; but, by his vain compliments to himself, discredited his work, and disgusted his best friends, as well as the ablest judges who viewed them.

The disappointments which he perpetually met with so effectually mortified him, that he was at last induced to visit London, in hope of greater success; but he found that the English nation, though always ready to encourage the appearance of merit, was equally apt to be disgusted by conceit and vanity; he therefore met with no other reception in England, than he had before experienced in his own country.

His pictures are for the most part tolerably well composed; and his colouring, in which consisted his chiefest excellence, is remarkably brilliant and transparent, and is most highly finished, with a light, neat, and delicate pencil. But his expression is very indifferent; his figures are not elegantly grouped; the historical characters are never marked with sufficient precision; and his drawing is frequently incorrect. And yet the clearness and sweetness of his colouring pleasingly attracts the eye, and may sometimes mislead the judgment. He imagined himself equal to Raphael, at least in his colouring, and affected to be called the Raphael of Friseland.

ADAM WILLAERTS.

DIED 1640, AGED 63.

He was born at Antwerp, in 1577, and was very much esteemed for having a good knowledge of perspective, a free, light pencil, and an agreeable manner of colouring, except that sometimes it was a little too grey.

His usual subjects were sea-pieces, views of ports, havens, and shores, with fish-markets, processions, or vessels lading or unlading; and in all his compositions there are a great number of small figures, which he generally sketched after nature, and he gave them draperies suitable to the mode, and to their occupations. Sometimes he represented the burning of houses, ships, and villages, in which subjects he was allowed to have abundance of merit; but at present his works are not as much esteemed as they have been formerly, because, although there is a competent share of clearness and transparence in many of his pictures, there is also somewhat dry and stiff in his manner; his figures want grace and elegance; and though his scenes and vessels, as well as his figures, were copied from nature, his choice was frequently not commendable. He had a son,

ABRAHAM WILLAERTS,

who was born at Utrecht, in 1613; and who successively was the disciple of his father, of John Bylert, and also of Vouet; and he continued for several years in the service of Prince Maurice.

WILLEBORTS.—See BOSCHAERT.

JOHN WILDENS.

DIED 1644, AGED 60.

He was born at Antwerp, in 1584, but the master under whom he was instructed is not mentioned. He studied every object after nature, and became an excellent painter of landscape. His skies, trees, grounds, and waters, are all true imitations of what he had observed in his walks through the country; and every thing he painted was lightly and freely executed.

Wildens was very much esteemed by the public, when Rubens, observing his merit, attached him to himself; and the approbation of so admirable an artist is more than a thousand encomiums of other less able judges, in favour of Wildens. Rubens employed him, as well as Van Uden, to paint the back-grounds of his grand compositions, where landscape was necessary; and he commended him extremely for adapting his tone of colour to the rest of the design, and to the neighbouring tints, with such accuracy and judgment, that the work of Wildens and Rubens harmonized as happily as if their combined labours had only been executed by one pencil.

He had a good genius, and his choice of nature was exceedingly agreeable; his execution was very ready, and in that respect he was superior to Van Uden; he had somewhat pleasing and

natural in his colouring, and he designed and painted the figures in his landscapes in a good style. Two of the most capital paintings of Wildens are in the chapel of St. Joseph at Antwerp; the subject of one is the Flight into Egypt, and of the other, the Repose of the Virgin, with angelic beings ministering to her. The landscape in those pictures appears superior to any of the works of Wildens; and the figures were painted by Lang Jan, but they have all the beauty, delicacy, and grace, of Vandyck.

MICHAEL WILLEMAN'S.

DIED 1697, AGED 67.

He was born at Lubeck, in 1630, but travelled to Holland to obtain a proper instructor in the art of painting, and for some time studied under Backer; yet afterwards he was the disciple of Rembrandt. Under the direction of that great master he applied himself industriously; and having by his own practice, as also by the precepts and example of Rembrandt, improved himself considerably, he returned to his native city, and gradually became very eminent.

One of his most celebrated pictures, is Vulcan forging the Arms of Mars, which he painted for the Elector of Brandenburg, at Breslau; but there are few of the churches, or palaces of the nobility, in Germany, which are not adorned with some of the paintings of Willemans.

RICHARD WILSON.

DIED 1782, AGED 68.

Wilson was a native of Wales, on which country he conferred honour by his extraordinary genius. It is said that he began his career as a portrait-painter, but with a mediocrity that afforded no luminous hopes of excellence. A small landscape, however, of this artist, executed with a considerable portion of freedom and spirit, casually meeting the eye of Zucarelli, so pleased the Italian, that he strenuously advised him to follow that mode of painting, as most congenial to his powers, and therefore most likely to obtain for him fame as well as profit.

The flattering encomium from an artist of Zuccarelli's knowledge and established reputation, produced such an influence on Wilson, as to determine him at once to turn from portrait to landscape, which he pursued with vigour and success. To this fortunate accident is owing the splendor diffused by his genius over this country, and even over Italy itself, whose scenes have been the frequent subjects of his pencil. Sighing for classic ground (for Wilson possessed a cultivated taste), he visited Italy, where, uniting assiduity to enthusiasm, he improved himself, labouring for some time without observation, and consequently unattended by emolument. Conscious of abilities, and too proud to solicit patronage, he lived on a trifle; but on that trifle, with a philosophic happiness, founded on the spirited idea of independence: thus, scorning to solicit a commission for his pencil, he resigned it entirely to its merits, to obtain from it his daily bread. It happened that Vernet (who was at the same time at Rome, and in the zenith of his reputation) visited Wilson's painting-room, and, smitten with the merits of one of his landscapes, begged to have it in exchange for one of his own. Wilson readily agreed to the flattering proposal, and delivered his performance, which the French artist generously exhibited to his visitors, and, what is extraordinary in the history of man, recommended a rival to their favour.

It may be said of this artist, with great truth, *nil molitur ineptè*. His taste was so exquisite, and his eye so chaste, that whatever came from his easel bore the stamp of elegance and truth. The subjects he chose were such as did a credit to his judgment. They were the selections of taste; and whether of the simple, the elegant, or the sublime, they were treated with an equal

felicity. Indeed, he possessed that versatility of power, as to be one minute an eagle sweeping the heavens, and the next, a wren twittering a simple note on the humble thorn.

His colouring was in general vivid and natural; his touch, spirited and free; his composition, simple and elegant; his lights and shadows, broad and well distributed; his middle tints in perfect harmony, while his forms in general produced a pleasing impression. Wilson has been called the English Claude; but how unjustly, so totally different their style*!

JODOCUS VAN WINGHEN, called the Old.

DIED 1603, AGED 61.

He was born at Brussels, in 1542, and went while he was yet very young to Rome, to pursue his studies; and having spent four years in designing the greatest curiosities of that city; and received a proportionable degree of improvement, he returned to his native city, where his remarkable talents procured him the favour of the Prince of Parma, who took him into his service; and appointed him his principal painter.

Among the best pictures of this master a Last Supper is mentioned, of which Van Mander writes in high terms; and there is, in the cabinet of the Emperor, a fine design by Van Winghen, representing Apelles falling in Love with Campaspe while he painted her picture. But the work which contributed most to the advancement of his reputation, was a noble allegorical composition, in which appeared a skilful union of invention and art.

JEREMIAH VAN WINGHEN, called the Young.

DIED 1648, AGED 70.

He was the son and disciple of Joseph Van Winghen, born at Brussels, in 1578, who shewed an early genius to painting; and, through the careful instruction of his father, being sufficiently qualified to receive improvement by travelling, he visited Rome and other parts of Italy, and obtained extraordinary applause through every city where his works were exhibited.

Although he principally studied historical composition while he resided in Italy, yet when he returned from that country to Frankfort, where he settled, he gave himself up entirely to the painting of portraits, in which he was truly excellent; as he not only finished his pictures with great care, but gave them a striking resemblance, and the look of life.

* The writer of the article of Wilson inserted from the Supplement, after declaring all comparison between two artists of styles so different as Claude and Wilson unjust, proceeds to the very thing he deprecates, and draws a parallel between the French and English painter, still more absurd than partial and inflated, which has been expunged.

Claude, little above mediocrity in all other branches of landscape-painting, had one great prerogative, sublimity: but his powers rose and set with the sun, he could only be serenely sublime or romantic. Wilson, without so great a feature, had a more varied and more proportionate power: he observed nature in all her appearances, and had a characteristic touch for all her forms. But though in effects of dewy freshness and silent evening lights few equalled, and fewer excelled him; his grandeur is oftener allied to terror, bustle, and convulsion, than to calmness and tranquillity. Figures, it is difficult to say, which of the two introduced or handled with greater infelicity: treated by Claude or Wilson, St. Ursula with her Virgins, and Æneas Landing; Niobe with her Family, or Ceyx drawn on the Shore; have an equal claim to our indifference or mirth.

Wilson is now numbered with the classics of the art, though little more than the fifth part of a century elapsed since death relieved him from the apathy of *cognoscenti*, the envy of rivals, and the neglect of a tasteless public; for Wilson, 'whose works will soon command prices as proud as those of Claude, Poussin, or Elzheimer, resembled the last most in his fate, lived and died nearer to indigence than ease, and, as an asylum from the severest wants incident to age and decay of powers, was reduced to solicit the Librarian's place in the Academy, of which he was one of the brightest ornaments.

GILES DE WINTER.

He was born at Leuwarden, in 1650, and was one of the best disciples of Brackenburch. His subjects were the same with those of his master, the amusements and recreations of peasants, their feasts and dancings, which he represented in a lively and an agreeable manner.

He was remarkable for the clearness of his colouring, and his design was very correct. His imagination was so strong that he never gave himself the trouble to sketch his designs after nature, but composed them at once on the canvas, and finished them, from his own ideas, with full as much truth as if every object had been placed before his view. He lived in the strictest intimacy with the old and young Griffier, and spent several years of his life entirely with the latter, by whom the compositions of De Winter were exceedingly admired.

**JOHN WIRZ.

BORN 1640, † 1709.

John Wirz, whose situation, temper, and perhaps circumstances, have deprived of the celebrity he deserved, was a native of Zurich, the son of a canon, and professor of divinity in its college, and appears to have had, if not a classic, a clerical education. Though, when a youth, he lost one eye, he was bound to Conrad Meyer, of whom, with the elements of painting, he acquired the mystery of etching. As a painter he devoted himself to portraiture, which he exercised with success, and in a style little inferior and sometimes equal to that of S. Hofmann; but the imitation of dormant or insipid countenances, unable to fill a mind so active and open to impression, in time gave way to composition in art and writing, both indeed devoted to the most bigoted superstition, and a theologic rancour which might have glutted even the malignity of Calvin; for in his Dialogues on the Apocalypse of S. John †, blind zeal, legendary falsehood, and barbarism of style, go hand in hand with shrewdness of observation, controversial acuteness, and blunt naiveté: a heterogeneous mass, embellished by an etched series of poetic and historic subjects, in compositions dictated by the most picturesque fancy, original, magnificent, various, romantic, terrible, and fantastic; though in small, on a scale of arrangement and combinations to fill the pompous scenery of Paolo, or challenge the wildest caprice of Salvator; and in the conception of the Last Judgment, for sublimity far superior to Michael Agnolo. With these prerogatives, and neither insensible to beauty nor form, the artist is often guilty of ludicrous, nay, even premeditated incorrectness, and contortions which defy possibility. His style of etching, free, spirited, and yet regular, resembles that of Wilhelm Baur; and though no vestiges remain of his having seen Italy, it is difficult to conceive by what other means he could acquire that air of Italian scenery, and that minute acquaintance with the architecture, the costume, and ceremonies, of that country, without having visited it himself.

Wirz, of a capricious and solitary turn, resided and died at a small villa which he possessed near Zurich.

F.

† Published, without mention of place, 1677, small octavo, with this title, *Johannis Wirzii Romæ Animale Exemplum*, &c. &c. with 42 plates.

Besides these, he etched two plates after Holbein; one of an elegant female, habited in the costume of that painter's time, with a naked Child, holding a dart, meant perhaps for a Cupid; and the other a Mother with two Infants.

WILLIAM WISSING.

DIED 1687, AGED 31.

He was born at the Hague, in 1656, and learned the art of painting from William Dodoens, or Doudyns, a painter of history, with whom he studied historical design as well as portrait; but his genius directed him to the latter. When he had spent some years under that master, he visited England, and improved himself considerably by working along with Sir Peter Lely. He imitated the style and colouring of that master with so much success, that he soon rose into reputation; and, by painting several portraits of the Duke of Monmouth, he obtained the favour of King Charles II. and was employed by the whole court.

He had the honour to be competitor with Sir Godfrey Kneller, though the superiority was allowed to the latter, on account of that dignity and air which Kneller generally gave to his portraits; however, the real merit of Wissing as an artist, as also the politeness of his manners, secured to him the esteem of the great, and provided him employment as long as he lived.

Houbraken says that Wissing was principal painter to James II. and sent by that monarch to the Hague, to paint the portraits of William and Mary, at that time Prince and Princess of Orange, by which performances Wissing gained extraordinary reputation.

MATTHEW, or MATTHIAS WITHOOS.

DIED 1703, AGED 76.

He was born at Amersfort, in 1627, and was the disciple of Jacques Van Campen, with whom he continued for six years, and distinguished himself above most of his contemporaries in those particular subjects which he painted. When he quitted Van Campen, he wanted no farther improvement than what he was capable of obtaining by a careful observation of nature, and therefore he applied himself to that study with an equal degree of curiosity and industry; and, to furnish himself with a greater variety of objects, he travelled along with Otho Massæus to Rome, where he studied for two years.

His general subjects were fruits, flowers, insects, landscapes, still life, and reptiles, particularly serpents and venomous creatures, which he painted with a very uncommon degree of spirit. He finished all his subjects of the latter kind exquisitely, with great force, nature, and relief. He was much caressed by Cardinal de Medici, and was principally employed in his service during his continuance at Rome.

He received great prices for his pictures, which, at that time, they were thought justly to merit; and he for the most part introduced thistles and other plants, with snakes, adders, or vipers, among them, which he always painted after nature, with an extraordinary neatness of pencil.

JOHN WITHOOS.

DIED 1685, AGED 37.

He was the eldest son of Matthias, born at Amersfort, in 1648, and instructed by his father in the art of painting, but he completed his studies at Rome, where he continued for several years. Generally he painted landscapes in water-colours; and as he sketched most of the beautiful views in the environs of Rome, having always accustomed himself to study after nature, he brought with him, when he returned from Italy, a great number of drawings of the most pleasing scenes which occurred to him, as materials for his landscapes, which he finished highly; and they received universal approbation, as his colouring appeared extremely natural, and his pic-

tures had an unusual force. He was retained in the court of the Duke of Saxe-Lauwenburg, and died there.

PETER WITHOOS.

DIED 1693.

He was the second son of Matthias Withoos, born at Amersfort, and directed in his studies by his father. His subjects were insects, flowers, plants, and reptiles, which he painted in water-colours, in a most neat and delicate manner, after nature; and his pictures were highly applauded. Persons of taste and curiosity in Holland purchase the works of this master at very high prices, and preserve them carefully in port-folios. There was also another son of Matthias, named

FRANCIS WITHOOS,

who painted in the same style and manner as his brothers; but he was in no degree comparable to either. He was engaged, by a Dutch commander, to undertake a voyage to Batavia, in the East Indies, to paint the plants and insects peculiar to that climate and country; but, when he returned to Holland, his latter performances were thought to be far inferior to those of his earlier time. He died in the year 1705.

JACQUES DE WITT.—See DEWITT.

EMANUEL DE WITT.

DIED 1692, AGED 85.

He was born at Alcmæer, in 1607, and was the disciple of Evert Van Aelst Willemszon. He painted portraits with very great success, and sometimes composed historical subjects; but his principal excellence consisted in perspective architecture. Those subjects by which he gained the greatest credit, were the views of the insides of churches and magnificent buildings; for in those he was accounted equal to the best of his contemporaries, not only in the exactness with which he designed every part of his subject, but in the happy choice of his lights, and his judicious manner of introducing and disposing them, so as to produce an excellent effect.

His figures are well designed, well coloured, and touched with spirit; and as he spent the greatest part of his life at Amsterdam, most of his subjects were the churches in that city, in which he described the organs, monuments, pulpits, and seats crowded with the audience; and his style of composition is so peculiar, that the pictures of his painting are easily known. In some of them he represents the minister performing divine service; and in others, the congregation assembling to attend the public worship, in which he usually distinguishes the different orders of the people by their dresses.

The picture, which was the most celebrated work of De Witt, was destroyed by himself in a sudden fit of indignation. It was a view of the choir in the new church at Amsterdam, where the monument of the famous Dutch admiral De Ruyter is erected. The picture was bespoke by the admiral's son, who agreed to pay a large sum of money for it; but young De Ruyter dying before the painting was finished, the gentleman who married De Ruyter's daughter intended to purchase it. But he having very little judgment in painting, and having offered De Witt a sum far below the original stipulation, that painter was so highly enraged at the contemptuous offer, that he cut the picture in pieces, although at that time he had not one shilling in his purse.

He was naturally of a rough, ill-bred, and morose disposition, and too apt to depreciate the

works of other artists, which procured him universal hatred and contempt, and occasioned his being reduced to extreme poverty. From very strong appearances, it was believed that he put an end to his own life through despair, by endeavouring to hang himself on Haerlem-sluiice; for his body was found there in the water, with a cord fastened round his neck.

HENRIETTA WOLTERS.

DIED 1741, AGED 49.

This paintress was born at Amsterdam, in 1692, and at first was instructed by her father, Theodore Van Pee; but afterwards she was directed in her study and practice by the best artists in that city; for, as they observed the aptness of her genius, they took pleasure in forming her hand, and improving her taste of design. But, when she had at last copied some of the works of Christopher Le Blond, she was desirous to have him for an instructor, which with great difficulty she obtained; his compliance being more owing to the extraordinary talents which he discerned in Henrietta, than to any prospect of advantage to himself.

In the manner of Le Blond she painted portraits in small; and particularly copied a portrait and a St. Sebastian, after Vandyck, which exceedingly advanced her reputation, as her copies resembled the originals to a degree that seemed astonishing; for there appeared the same correctness of outline, the same tone of colouring, and (allowing for the difference of penciling in large and small works) the same freedom of touch, in every part.

After such a public proof of her skill, she undertook to paint portraits from the life, and she gradually rose into so great reputation, that Peter the Great, czar of Muscovy, was very desirous to engage her in his service at Petersbourg, and offered her a very large pension; but he could not by any inducements allure her to leave her own country, where she saw herself so generally caressed. However, the czar sat to her for his picture; but he had not patience to have it finished, as she usually required twenty sittings for every portrait, and allowed two hours for each sitting. She was also honoured with a visit from the King of Prussia, who solicited her to reside at his court; but his generous proposal was politely rejected, and she spent the remainder of her life in her own country, respected by persons of the highest distinction, and esteemed by all the lovers of the art.

Her works in miniature are exquisitely finished; her design is correct, and her paintings have all the force of those which are finished in oil.

JOHN WOOTTON.

DIED 1765.

The artist was a scholar of Wick, a very capital master in the branch of his profession to which he principally devoted himself, and by which he was peculiarly qualified to please in this country; I mean, by painting horses and dogs, which he both drew and coloured with consummate skill, fire, and truth. He was first distinguished by frequenting Newmarket, and drawing race-horses. The prints from his hunting-pieces are well known. He afterwards applied to landscape, approached towards Gaspar Poussin, and sometimes imitated happily the glow of Claude Lorraine. In his latter pieces the leafage of his trees, from the failure of his eyes, is hard, and too distinctly marked. He died at his house in Cavendish-square, which he built, and had painted with much taste and judgment. His prices were high; for a single horse he has been paid forty guineas, and twenty when smaller than life.

THOMAS WORLIDGE.

DIED 1766.

This artist for the greater part of his life painted portraits in miniature : he afterwards, with worse success, performed them in oil ; but at last acquired reputation and money by etchings, in the manner of Rembrandt, which proved to be a very easy task, by the numbers of men who have counterfeited that master so as to deceive all those who did not know his works. Worlidge's imitations and his heads in black-lead have grown astonishingly into fashion. His best piece is the whole-length of Sir John Astley, copied from Rembrandt : his print of the theatre at Oxford and the act there, and his statue of Lady Pomfret's Cicero, are very poor performances. His last work was a book of gems from the antique. He died at Hammersmith, though latterly he chiefly resided at Bath.

JAMES WORSDALE.

DIED 1767, AGED

This painter would have been little known, had he been distinguished by no other talents but his pencil. He was apprentice to Sir Godfrey Kneller, but marrying his wife's niece without their consent, was dismissed by his master. On the reputation however of that education, by his singing, excellent mimicry, and facetious spirit, he gained many patrons and business, and was appointed master-painter to the Board of Ordnance.

FRANCIS WOUTERS, or WAUTER.

DIED 1659, AGED 45.

He was born at Lier, in 1614, and learned the art of painting in the celebrated school of Rubens, where he studied principally to paint landscape ; but he also painted historical subjects, in large and in small, with great credit.

The subjects of his landscapes were usually woodland scenes, with vistas, through which the eye was agreeably deluded to an immense distance ; and he frequently introduced some fabulous histories, as of Pan and Syrinx, Venus and Adonis, or Venus attended by Cupids ; his figures being generally naked, and very delicately penciled. His manner of colouring is agreeable ; his nymphs and satyrs are well designed ; and the historical pictures which he painted in small, shew a competent degree of taste and spirit ; but his paintings in a larger size are not so commendable, as in those the colouring is heavy, and too much of a yellowish tint.

The emperor Ferdinand II. advanced him to the honour of being his principal painter, and permitted him afterwards to accompany the imperial ambassador to London, in 1637, where his works procured him esteem ; and on the death of the Emperor, he was appointed painter to Charles II. at that time Prince of Wales. But, although he possessed a considerable income by his pension and the sale of his pictures, yet in a few years he quitted England, and retired to Antwerp, where he continued to follow his profession, and had the honour to be appointed Director of the academy.

PHILIP WOUVERMANS.

DIED 1668, AGED 48.

He was born at Haerlem, in 1620, the son of Paul Wouwermans, an history-painter of very mean talents ; but Philip was placed as a disciple with John Wynants, and arrived at such a

degree of perfection, as to be esteemed superior to all his contemporaries. From the instructions and excellent example of his master, the proficiency of Wouwermans was very remarkable; but to the knowledge of colouring and penciling which he acquired in the school of Wynants, he added the study of nature, in which he employed himself with a curious and critical attention, so as to render himself superior to his master in the choice of his scenes, in the excellence of his figures, and in the truth of his imitations of nature in every object.

The subjects which he seemed most particularly fond of painting, were huntings, hawkings, encampments of armies, farriers' shops, and all kinds of scenes that afforded him a proper and natural opportunity of introducing horses; as he painted those animals to the greatest perfection. And when we consider the works of this inimitable artist, we find ourselves at a loss to determine what part is most worthy of our applause and admiration; whether the sweetness of the colouring, the correctness of his design, his cattle, or his figures; the charming variety of attitudes in his horses; the free, and yet delicate touchings of his trees; the beautiful choice of his scenery; the judicious use he makes of the chiaroscuro; or the spirit that animates the whole.

His genius and invention were so strong and lively, that none of his pictures have the same grounds, or the same distances; for he varied them perpetually with inexpressible skill; in some, representing simple, unembellished nature; and in others, scenes enriched with architecture, fountains, or edifices of a picturesque construction. His figures are always finely drawn, with such expressions and attitudes as are suitable to the subject; and the attitudes he chose were such as appeared unconstrained, natural, and most agreeable. He had an amazing command of his pencil, so that instantly and effectually he expressed every idea conceived in his mind; and gave to his pictures an astonishing force, by broad masses of light and shadow, by contrasting his lights and shadows with peculiar judgment, and giving an uncommon degree of transparency to the colouring of the whole. The pencil of Wouwermans was mellow, and his touch free, though his pictures were finished most delicately: his distances recede with true perspective beauty, and his skies, air, trees, and plants, are all exact and lovely imitations of nature.

It is observed by the Dutch writers on this subject, that in his latter time his pictures had rather too much of the greyish and blue tint; but, in his best time, he was not inferior, either in correctness, colouring, or force, to any of the artists of Italy. Yet, notwithstanding his uncommon merit, he had not the good fortune, during his life, to meet with encouragement equal to his desert; for, with all his assiduity, though he was extremely industrious, he found it difficult to maintain himself and his family. He seemed to be a stranger to the artifices of the picture-merchants, who therefore imposed on him under the disguise of zeal for his interest; and while they artfully enriched themselves by his works, they contrived to keep him depressed, and very narrow in his circumstances. But after the death of Wouwermans, the value of his pictures increased to an incredible degree; as they were not only universally coveted through every part of Europe, but the Dauphin of France, and the Elector of Bavaria, bought up every picture of Wouwermans that could be procured, and they purchased them at very large prices.

That unhappiness of not being distinguished in proportion to his merit (which has been the severe lot of many persons of the best abilities in all professions), affected him so strongly, that a few hours before he died, he ordered a box, filled with his studies and designs, to be burned; saying, "I have been so badly rewarded for all my labours, that I would prevent my son from being allured by those designs, to embrace so miserable and so uncertain a profession as mine." However, different authors ascribe the burning of his designs to different motives. Some say it proceeded from his dislike to his brother Peter, being unwilling that he should reap the product

of his labours; others allege, that he intended to compel his son (if he should follow the profession) to seek out the knowledge of nature from his own industry, and not idolotently depend on copying those designs; and other writers assign a less honourable motive, which seems to be unworthy of the genius of Wouwermans, and equally unworthy of being perpetuated.

Houbraken observes, that the works of Wouwermans and Bamboccio were continually placed in competition, by the ablest judges of the art; and the latter having painted a picture which was exceedingly admired, John De Witt prevailed on Wouwermans to paint the same subject, which he executed in his usual elegant style. Those pictures being afterwards exhibited together to the public, while both artists were present, De Witt said (with a loud voice), "All our connoisseurs seem to prefer the works of those painters who have studied at Rome; and observe only, how far the work of Wouwermans, who never saw Rome, surpasses the work of him who resided there for several years!" That observation, which was received with general applause, was thought to have had too violent an effect on the spirits of Bamboccio; and by many it was imagined that it contributed to his untimely death.

PETER WOUWERMANS.

He was brother to Philip, born at Haerlem, and at first was instructed by his father, but was afterwards the disciple of Roland Roghman. He studied and imitated the style of composition, and the colouring, of his brother, with great success; and was confessedly a good painter, although in no degree comparable with Philip.

His subjects in general resembled those of his brother, farriers' shops, or figures on horseback going abroad to hunt or to hawk, and particularly female figures; also different rural recreations, in which, like Philip, he was fond of introducing horses, which he designed well. He had a neat pencil and agreeable colouring, and imitated the manner of Philip so happily in his taste of design, in his figures and animals, that some of his paintings have been mistaken for the work of his brother, by several who, in their own opinion, were competent judges. But, by those of true taste and judicious discernment, the work of Peter is easily distinguished from that of Philip, by its not being so clear, so transparent, so sweetly and freely touched, nor so well designed; nor are his figures drawn with such correctness and expression; and, in short, in many other respects, he must appear to an able connoisseur far inferior to his incomparable brother.

JOHN WOUWERMANS.

DIED 1666.

He was the youngest brother of Philip, born at Haerlem, whose landscapes were painted in a very pleasing style, with an agreeable tone of colouring, and an excellent touch; but, as he died young, he left no great number of paintings to establish a reputation.

Houbraken mentions his having seen a picture of this master's hand in the possession of L. Vander Vinne. It was a landscape, representing a rocky mountainous country; the fore-ground was dark, with rough bushes and trees; but the distant prospect, which conveyed the eye through a low valley, appeared clear, and produced a good effect. The fore-ground was freely touched, with a great deal of spirit; it was well broken, and naturally coloured, resembling the colouring of Philip in his early time, before he used that variety of tints, which are to be observed in all his best works.

**JOSEPH WRIGHT.

BORN 1734, †1797.

Joseph Wright, of Derby, a scholar of Hudson the portrait-painter, exercised the same branch of art, though on a more enlarged scale, much encouraged, in his native place, and there, if we except an excursion to Italy in 1773, continued to reside, with little interruption, till after his death. In 1782 he was elected an Associate of the Royal Academy, but disgusted by the preference given to another at a subsequent election of an Academician, he resigned his diploma; and though he did not discontinue to exhibit at intervals with that body, opened (1785) an exhibition of his own works at a public room in Covent Garden.

Wright, says Edwards, "was a very respectable character, rather inclined to melancholy, a perfect valetudinarian, who never long enjoyed a firm state of health, though he survived beyond the expectation of his friends—he left several children, the eldest of whom, a daughter, was born at Rome."

As a portrait painter, Wright can claim little notice; in taste he never shook off Hudson, and if he had, his distance from the centre of fashion would have prevented celebrity: to faces of infancy and youth he often gave a bloom of uncommon beauty. But the branch of art which he cultivated with most success, were contemplative subjects, night-pieces in the manner of Schalken; though on the scale of Gherardo dalle Notti. In landscape, whenever connected with a phenomenon, moonlight, fire, storm; or with a sentiment, solitude, tranquillity, melancholy; he excelled. History he attempted; and in the pathetic, once eminently succeeded. Of heroic or poetic form, though not unacquainted with the antique, and, when at Rome, devoted to the study of Michael Agnolo, he was totally ignorant. In composition, he not seldom fell into the fault of those who combine figures and scenery with such equipoise, that it is difficult to assign its class to the subject, and to tell whether it belong to landscape or history. F.

MATHYS, or MATTHIAS WULFRAAT.

DIED 1727, AGED 79.

He was born at Arnheim, in 1648, and became the disciple of Diepraam; for that master having observed the efforts of Wulfraat's genius, even before he had any regular instructions, gave him some small assistance in the knowledge of drawing; and when his parents found that he would not seriously apply himself to any other profession but painting, they placed him entirely under the care and direction of Diepraam.

With that master he made a great proficiency; but he completed himself by a diligent study after nature, and gained a considerable reputation. He painted historical subjects with success; but his principal merit was seen in his conversations, in which he introduced characters of distinction, and always persons above the common rank. He also painted portraits in small, for which he had a constant demand, and his performances are very much esteemed through Germany and the Low Countries.

THOMAS WYCKE, called the Old.

DIED 1686, AGED 70.

He was born at Haerlem, in 1616, and became one of the best painters of his time. He spent several years in Italy, and sketched many of the havens and sea-ports on the borders of the Mediterranean, particularly those from Leghorn to Naples, and represented them with abund-

ance of truth and nature. He also adorned his views with figures that were extremely well designed, habited in the dresses of different nations; but he rarely omitted the red habit of a Turk and the white turban.

The usual subjects of Wycke were sea-ports, with vessels variously constructed, and a great number of figures of a small size; Italian markets, fairs, and mountebanks; and he shewed extraordinary merit in his pictures of chymists in their laboratories, in which he was so exact, as to represent all their utensils and furnaces. He studied to imitate the style and manner of Bamboccio; and his paintings were so highly esteemed, that even in his life-time, he sold them for great prices, many being purchased for forty, fifty, and sixty guineas.

Wycke distinguished himself by the freedom and delicacy of his penciling, as well as by a judicious manner of grouping his figures; his colouring is natural and very transparent; and, by a proper distribution of his masses of light and shadow, his distances shew a charming perspective truth, and the eye is agreeably deluded to a very remote point of view. In all his compositions may be observed a fine understanding of the chiaroscuro; abundance of exactness, in every scene and every object he describes; and great harmony in the whole.

JOHN WYCKE, called the Young.

DIED 1702.

He was the son and disciple of Thomas Wycke, born at Haerlem, but he spent the greatest part of his life in England; and, under the direction of his father, John proved an excellent painter of battles, and hunting of the deer and other animals. He seemed to make Wouwer-mans his model; and in his small pictures, the horses, figures, and landscape, were touched with a great deal of fire and spirit; and the colouring of his landscape is warm and cheerful. He frequently painted battles, sieges, and huntings, in a large size; but, as well in respect of penciling as colouring, they were much inferior to those which he painted in small.

He resided for many years in London, and the neighbouring villages, where he never was without employment; and the most remarkable works of this master are, the representation of the battle of the Boyne, between William III. and James II.; the siege of Namur; and the celebrated picture of Duke Schomberg on horseback; Kneller having painted the portrait of that general, but the horse, and the battle in the back-ground, were painted by John Wycke.

JOHN WYNANTS.

DIED 1670, AGED 70.

He was born at Haerlem, in 1660, and was a painter of very great merit; but what contributed most to his honour, was his having been the master of Philip Wouwer-mans.

The works of Wynants are deservedly in great esteem, for the lightness and freedom of his touch, for the clearness of his skies, and for the transparence of his colouring. His choice of nature in his situations is extremely agreeable, having somewhat peculiar in the breaking of his grounds, and the whole has a very pleasing appearance. The figures in his landscapes were not painted by himself, but by Ostade, Wouwer-mans, Linglebach, Van Tulden, and others, which now give an additional value to the pictures of Wynants.

The works of this master are not common, as he misapplied a great portion of his time in parties of pleasure and dissipation; but they are eagerly purchased, whenever they are offered to sale, and bring large prices.

MATTHEW WYTMAN.

DIED 1689, AGED 39.

He was born at Gorcum, in 1650, and at first was a disciple of Henry Verschuring; but afterwards completed his studies in the school of John Bylaert. His subjects were landscapes and conversations: the former he designed in a very pleasing style; and the latter he composed and finished in the manner of Netscher; though he differs from that master, by introducing very elegant landscapes in his back-grounds, which he finished highly, and with a tone of colour that appeared exceedingly natural.

In the latter part of his life he employed himself principally in painting fruit and flowers; in which subjects he seemed rather superior to what he had painted in any other style; and made it probable, that if he had not died so young, he would have equalled the best artists of his time.

Y.

**HERNANDO YANES.

Palomino, and only he, asserts, that this artist formed himself under Raffaello at Rome, and contradicts the assertion by his chronology: for if, as he says, Yanes died in his fiftieth year, 1600, he must have been born thirty years after the demise of Sanzio; whereas it is established by a writing of 1531, in the church at Cuença, relative to a commission from Don Gomez Carrillo de Albórniz, that Yanes, eleven years after Raffaello's death, enjoyed extensive celebrity in Spain.

The most eminent of his works at Cuença are a Pietà and an Adoration of the Magi. Grandeur of design predominates in both—both are composed with felicity; and something of Lionardo's da Vinci style and manner diffused over the whole, makes it not improbable that he might have shared some of that master's instructions. F.

**TOMAS DE YÉPES.

BORN † 1674.

Valenzia, Madrid, Sevilla, possess and highly esteem the fish, flowers, and fruit-pieces, of this Valenzian artist. F.

**DON ANTONIO YOLI, or YOLE.

BORN †

About the middle of the eighteenth century Don Antonio Yoli arrived at Madrid from Lombardy, and excited universal attention. In scene and easel painting his prospects, landscapes, ruins, furnished the best decorations for the theatre of Buen-Retiro and the palace Aranjuez. F.

****FRA. MATIAS ANTONIO TRALA YUSO.**

BORN 1680, †1753.

This Franciscan is placed at the head of those ecclesiastics who, during the course of the past century, performed any thing memorable in art. His forms and conception appear to have been beyond those which are generally met with among the painters of Holy Families : a dignity bordering on pride marks his Madonnas, energy and a majestic air his Infant Christs. Some of these have been engraved.

Next to him may be named Fr. Miguel Pasados, a native of Arragon (born 1711, †1753), and a Dominican, whose works, religious subjects of course, are shewn in the convent of his order at Valenzia.

A third, Fr. Tomas de Ubeda, warmly supported the academy at Valenzia, and for his reception in that body presented a Judith, that met with general admiration. F.

Z.

MARTIN ZAAGMOOLEN.

This master, though esteemed by several of his own countrymen, cannot be justly mentioned with much honour, either to himself or to the place of his nativity. He had indeed a bold manner of colouring, and a free pencil ; but his drawing and design were extremely incorrect, and his expression even worse than indifferent ; yet he thought to compensate for those capital defects by strong oppositions of light and shadow, although he made use of those oppositions with remarkable inaccuracy.

Houbraken mentions a Last Judgment, painted by Zaagmoolen, in which the painter had adduced an abundance of figures, of all ages ; but he observes that all of them were coloured so exceedingly pale, that they had in reality the appearance of spirits.

MATTEO ZACCOLINO.

DIED 1630, AGED 40.

He was born at Venice, in 1590, and became a very considerable artist in historical compositions ; but his chief excellence appeared in those paintings where he introduced perspective ; for he executed those with the utmost precision, and therefore was constantly attentive to have somewhat of that kind in every one of his designs, to manifest his uncommon power in that particular part of painting.

ZACHTLEVEN.—See SACHTLEVEN.

****MATTEO ZAMBONI.**

DIED

Matteo Zamboni, of Bologna, was a scholar of C. Cignani : as he died young, and left no

public works, he is little-known in his native city, though the pictures which remain of him in some private houses, prove that no one approached the style of Cignani nearer. Two altarpieces which he painted at S. Niccolo of Rimini, from the life of St. Benedetto and of S. Pietro the celestine, have deserved the praise of history.

F.

**JUAN LUIS ZAMBRANO.

BORN † 1639.

Zambrano, a native of Cordova, was the scholar and undoubtedly the best imitator of Cespedes, after whose demise he fixed his residence and died at Sevilla. He had grandeur of design, uncommon energy of touch, and a brilliant colour. Like Parmigiano and Zuccaro he often filled the foreground of his subjects with half figures of a larger size; a practice which oftener disfigures than assists composition.

Most of his easel pictures are confined to the cabinets of Andalusia; of his public works the most considerable are in the cathedral of Cordova, the Martyrdom of S. Stephen, and that of S. Acisclo and Victoria in the church dos Martyres; the saints Flora and Maria on the principal altar of the church of S. Augustino, and in the abolished college of the Jesuits, a Guardian Angel and a S. Christopher. At Sevilla he placed three master compositions from the legend of S. Basil, in the church of that saint, with a S. Bartolomeo and a subject from the Old Testament, of equal merit.

F.

**JUAN DE ZAMORA.

BORN †

Juan de Zamora flourished about the middle of the seventeenth century in pictures of Flemish taste, at Sevilla: his landscapes, with small neatly touched figures, are in high esteem. The episcopal palace possessed some of his paintings, which it is difficult to class: if he intended them for historic subjects, the landscape shares too conspicuous a part; if for landscapes, the figures are too highly finished, though with inferior skill: they represent scenes of the Paradise, Adam and Eve, &c.

Zamora was a member of the academy at Sevilla.

F.

DOMENICHINO, or DOMENICO ZAMPIERI.

DIED 1641, AGED 60.

This admired master was born at Bologna, in † 1581, and received his first instruction in the art of painting from Denis Calvart; but afterwards he became a disciple of the Caracci, and continued in that school for a long time. The great talents of Domenichino did not unfold themselves as early in him, as talents much inferior to his have disclosed themselves in other painters; he was studious, thoughtful, and circumspect; which by some writers, as well as by his companions, was misunderstood, and miscalled dullness. But the intelligent Annibal Caracci, who observed his faculties with more attention, and knew his abilities better, testified of Domenichino, that his apparent slowness of parts at present, would in time produce what would be an honour to the art of painting.

He persevered in the study of his art with incredible application and attention, and daily made

† It seems very unaccountable, that De Piles sets down the year of the birth of Domenichino in 1551, and his death in 1648, and then observes that he died at 60 years of age; whereas, according to those very dates, he must have been at his death 97, instead of 60.

such advances, as enabled him at last to appear in an honourable light, even among the most famous artists that have ever appeared. It is acknowledged by all writers, that his thoughts were judicious from the beginning, and they were afterwards elevated, wanting but little of reaching the sublime; and whoever will consider the composition, the design, and the expression, in his Adam and Eve, his Communion of St. Jerom, and in that admirable picture of the Death of St. Agnes at Bologna, will readily perceive that they must have been the result of genius, as well as of just reflections; although Mr. De Piles says, he is in doubt whether Domenichino had any genius or not.

That ingenious writer seems willing to attribute every degree of excellence in Domenichino's performances, to labour, or fatigue, or good sense, or any thing but genius; yet how any artist could (according to his own estimate, in the balance of painters) be on an equality with the Caracci, Nicolo Poussin, and Lionardo da Vinci, in composition and design, and superior to them all by several degrees in expression, and also approach near to the sublime, without having a genius, or even without having an extraordinary good one, seems to me not easily reconcilable. If the productions of an artist must always be the best evidence of his having or wanting a genius, the compositions of Domenichino must ever afford sufficient proofs in his favour.

As to correctness of design, expression of the passions, and also the simplicity and variety in the airs of his heads, he is allowed to be little inferior to Raphael; yet his attitudes are but moderate, his draperies rather stiff, and his pencil heavy. However, as he advanced in years and experience, he advanced proportionably in merit, and the latest of his compositions are his best. There is undoubtedly in the works of this eminent master, what will always claim attention and applause, what will for ever maintain his reputation, and place him among the number of the most excellent in the art of painting.

One of the chief excellences of Domenichino consisted in his painting landscapes; and in that style the beauty arising from the natural and simple elegance of his scenery, his trees, his well broken grounds, and in particular the character and expression of his figures, gained him as much public admiration as any of his other performances.

The Communion of St. Jerom, and the Adam and Eve, are too well known to need a description; and they are universally allowed to be capital works, especially in the expression. In the Palazzo della Torre, at Naples, there is a picture of Domenichino, representing a Dead Christ on the Knees of the Virgin, attended by Mary Magdalen and others. The composition of this picture is very good, and the design simple and true; the head of the Magdalen is full of expression, the character excellent, and the colouring tolerable; but, in other respects, the penciling is dry, and there is more of coldness than of harmony in the tints. But in the church of St. Agnes, at Bologna, is an altar-piece, which is considered as one of the most accomplished performances of this master, and shews the taste, judgment, and genius of this great artist, in a true light. The subject is, the Martyrdom of St. Agnes; and the design is extremely correct, without any thing of manner. The head of the saint hath an expression of grief, mixed with hope, that is wonderfully noble; and he hath given her a beautiful character. There are three female figures grouped on the right, which are lovely, with an uncommon elegance in their forms, admirably designed, and with a tone of colour that is beautiful. Their dress, and particularly the attire of their heads, is ingenious and simple; one of this master's excellences consisting in that part of contrivance. In short, it is finely composed, and unusually well penciled; though the general tone of the colouring partakes a little of the greenish cast, and the shadows

are rather too dark; yet that darkness may probably have been occasioned, or increased, by time*.

FILIPPO ZANIMBERTI.

DIED 1636, AGED 51.

He was born at Brescia, in 1585, and was a disciple of Santo Peranda, under whose direction he continued for ten years, till, by the precepts of so accomplished a master, he proved very eminent in his profession. His genius was very fertile, and his imagination lively; so that he composed his subjects with ease and readiness, and generally filled his designs with a great number of small figures, which he touched delicately, and gave them a graceful air, with an abundance of nature.

**FRANCISCO ZARINNENA.

BORN 15—†1624.

Valenzia and its neighbourhood possess some valuable works of this painter. He had two

* Expression, which had languished after the demise of Raffaello, seemed to revive in Domenichino; but his sensibility was not supported by equal comprehension, elevation of mind, or dignity of motive. His sentiment wants propriety, he is a mannerist in feeling, and tacks the imagery of Theocritus to the subjects of Homer. A detail of petty, though amiable conceptions, is rather calculated to diminish than to enforce the energy of a pathetic whole. A lovely child taking refuge in the lap or bosom of a lovely mother, is an idea of nature, and pleasing in a lowly, pastoral, or domestic subject; but perpetually recurring, becomes common-place, and, amid the terrors of martyrdom, it is a shred sewed to a purple robe. In touching the characteristic circle that surrounds the Ananias of Raffaello, you touch the electric chain: a genuine spark irresistibly darts from the last as from the first, penetrates, subdues. At the Martyrdom of St. Agnes by Domenichino, you saunter amid the adventitious mob of a lane, where the silly chat of neighbour gossips announces a topic as silly, till you find, with indignation, that instead of a broken pot, or a petty theft, you are to witness a scene for which heaven opens and angels descend.

It is however but justice to observe, that there is a subject in which Domenichino has not unsuccessfully copied, and perhaps even excelled, Raffaello; I mean that of the Cure of the Demoniac Boy, among the series of frescoes painted by him at Grotto Ferrata. That inspired figure is evidently the organ of an internal preternatural agent, darted upward without contorsion, and, even considered without any connexion with the story, never can be confounded with a mere tumultuary distorted maniac; which is not perhaps the case of the Boy in the Transfiguration: the subject too, being within the range of Domenichino's powers, a domestic one, the whole of the persons introduced is characteristic. Awe of the saint who operates the miracle, and terror at the redoubled fury of the son at his approach, mark the rustic father; confidence, serene activity, and fervent prayer, the saint and his companion: nor could the agonizing female with the child, as she is the mother, be exchanged to advantage: she here properly occupies that place which the fondling females in the pictures of St. Sebastian, St. Andrea, and St. Agnes, only usurp.

It has been said that Domenichino's invention was inferior to his other parts. The picture of the Rosario, now in the gallery of the Louvre, is adduced as a proof; an idea neither then nor now understood by the public, disapproved of by his most partial friends, and of which he repented himself. In the most celebrated of his works, the Communion of S. Jerom, he imitated Agostino; and in the alms scene of S. Cecilia, the St. Rocco of Annibale Caracci. But from the triumph of the Rosary, the most brilliant fancy will elicit little more than splendid confusion: in the St. Jerom, if the arrangement and the postures are imitated, the characters are invented; what he owes to Annibale in the charities of S. Cecilia, is less than what Annibale owes to Raffaello in his Genus unde Latinum; and is amply compensated by the original beauties of S. Cecilia before the Prætor.

Domenichino was what few men of genius are, a good master. The best of his Roman scholars were Antonio Barbalunga of Messina, and Andrea Camassei of Bevagna. The first copied and imitated his master with sufficient success, and sometimes to a degree of deception. The second, more timid and less select, had nature and a grand style of colour.

sons, Cristóbal and Juan, both painters. The first, by studying Tiziano, probably at Madrid, became a charming colourist. The works of both must be looked for at Valenzia, their native place, and in its vicinity. F.

ZEGRES.—See SEGERS.

BATTISTA ZELOTTI.

DIED 1592, AGED 60.

He was born at Verona, in 1532, and at first was the disciple of Antonio Badile; but afterwards he studied under Titian, though he principally adhered to the manner of his master Badile. He was singularly excellent in design, had great readiness of invention and freedom of hand, and his tone of colouring was truly beautiful. His merit in every branch of his profession, was universally allowed; it recommended him to the favour of the most eminent persons of his time, and procured him the honour of knighthood.

He associated in several works with Paolo Veronese; and had the distinction of being his competitor at Venice, where he was one of the six painters appointed by Titian, to contend for a prize of a rich gold chain. The prize indeed was deservedly given to Paolo; but Zelotti's composition was extremely admired, and he obtained credit by competition. Some charming paintings by this master are in the grand hall of the Council of Ten at Venice, which are incontestable proofs of the excellence of his colouring, of the grandeur of his taste of design, and above all, of the fineness of his imagination; as most of the subjects of those paintings are allegorical, and allude to the dignity and importance of the Council of Ten.

ZOON.—See SON.

MARCO ZOPPO.

DIED 1517, AGED 66.

He was born at Bologna, in 1451, and was the disciple of Andrea Mantegna*. He imitated the style of his master with great success, and excelled in portrait, as well as in history. Most of the works which he finished are in his native city, where they are much esteemed.

ZORGH.—See SORGH.

ZOUST.—See SOEST.

ZOUTERMANS.—See SUBTERMANS.

TADDEO ZUCCARO.

DIED 1566, AGED 37.

He was born at San Agnolo, in Vado, in the duchy of Urbino, in 1529, and received his earliest instruction from his father Ottaviano Zuccaro, who was but an indifferent painter; but as Taddeo advanced in years, and in some degree of knowledge, his natural genius enabled him

* Lanzi says, and with more probability, that he was the rival of Mantegna, saw the Venetian school, and there painted, for the Observanti of Pesaro, his most considerable work, the Madonna on her Throne, surrounded by saints, with the inscription: 'Marco Zoppo da Bologna dip. in Vinexia, 1471.' F.

soon to perceive that he could profit but little under such a director; and therefore, when he arrived at the age of fourteen, he went to Rome, hoping to improve himself in that city.

As at that time he was very young, and totally unknown in Rome, he found himself in a most uncomfortable, or rather miserable situation, for many months; frequently destitute of the common necessities of life, and being reduced to the wretched necessity of sleeping in the porticos of some of the palaces; though even then he had sufficient fortitude of mind to preserve him from despondency. He was compelled to support himself by grinding colours for the shops at very small wages, whenever he could procure work of that kind; and his disengaged hours he spent industriously in designing after the antiques, or in studying the works of Raphael; till at last he appropriated one half of the week to labour for his support, and the remainder to the cultivation of his talents. However, after practising under Pietro Calavrese, and receiving profitable instructions from Daniello of Parma (who had for some years resided with Correggio, and also painted in conjunction with Parmigiano), he improved so considerably, as to be qualified to appear in his profession with credit.

He soon distinguished himself in Rome, Urbino, Verona, and other cities of Italy, by many noble compositions in fresco as well as in oil, which are particularly described by Vasari; and he equally excelled in portrait and history. The popes Julius III. and IV. employed him in the Vatican; and the cardinal Farnese patronised him so far, as to entrust him with the entire decoration of his palace of Caprarola, and allowed him a considerable pension.

His style of composition was grand, and he shewed great elevation in his ideas; his disposition was judicious, and his pencil mellow and free; and by being competently skilled in anatomy, he designed naked figures sufficiently correct, and was particularly excellent in the heads, the hair, and the extremities; but still he was accounted a mannerist, and not equal to his brother and disciple Federigo Zuccaro. His real merit consisted in the genteel manner of his design, and the elegance of his disposition; but his colouring was not admired, because it rather resembled the colour of a marble statue, than the warmth of nature and life.

FEDERIGO ZUCCARO.

* DIED 1609, AGED 66.

He was the brother of Tadeo Zuccaro, born at San Agnolo in Vado, in the duchy of Urbino, in † 1543, and derived his knowledge of drawing from his father, being at that time extremely young; but as he appeared to have extraordinary talents, his father conducted him to Rome, in the year of the Jubilee 1550, and left him under the care of his brother Taddeo, who was then in great reputation.

Taddeo took all possible care of his education, and also exerted himself to instruct and improve Federigo in design, and observed with pleasure that his genius readily enabled him to make a happy use of every precept; so that, in a few years, he was qualified to assist his brother in several of his grand compositions, and to exhibit to the public some of his own compositions, which even then shewed the beginning of that excellence at which he afterwards arrived.

While Taddeo was engaged at Caprarola by the cardinal Farnese, Federigo was invited to

* De Piles says he died in 1602, at the age of 66; by which computation he must have been born in 1536, though others affirm that he was born in 1543.

† The author of the Chronological Tables says, that Zuccaro was born in 1550; but Vasari positively assures us, that he was brought to Rome, and left under the care of his brother Taddeo in that very year, which was remarkable by being the year of the Jubilee. But indeed the Chronological Tables are extremely inaccurate.

Venice, and employed by the patriarch Grimani, to finish a chapel which had been left imperfect by Battista Franco, and he executed several other works in fresco as well as in oil, which procured him extraordinary honour and applause; but after the death of Taddeo, he was employed at Caprarola to perfect those works which had been left unfinished by the unexpected death of his brother.

He was likewise engaged at Florence in some considerable designs, till Gregory XIII. invited him to Rome to work in the Vatican, which afforded him a noble opportunity to advance his reputation. But having received some indignity from the principal officers of the Pope, and on that account being determined to discontinue his work, and retire from Rome, he painted an allegorical picture of Calumny to expose those officers, in which he introduced the portraits of all those who had given him offence, and represented them with asses' ears. That picture he caused to be placed over the gate of St. Luke's church, on the festival of that saint, in order to make it more public; and to avoid the resentment of the Pope, he quitted his dominions, and visited France and England.

In the latter of those kingdoms, which may justly be called the Paradise of Painters*, he received all possible marks of distinction and encouragement; and had the honour to paint the portraits of Queen Elizabeth and many of the nobility, as well as the most memorable persons of that illustrious age; by which he obtained the reputation of being the best portrait-painter of his time. He was not indeed so successful in the designs which he executed in Spain for Philip II.; for although that monarch rewarded him in a princely manner, and loaded him with presents, yet, as soon as Zuccaro had left that kingdom, his whole work was defaced by order of the king, and another artist was employed.

After an absence of several years from Rome, during which time he had visited most parts of Italy, he returned to that city, and erected an academy of painting at his own expence, of which he was declared prince by the Pope. He was superior to his brother Taddeo in many respects; he possessed a very extensive genius, and an invention that was surprisingly ready and lively. His colouring had abundance of force, and his drawing is generally good; but, like his brother, he also is a mannerist, and they both wanted a more thorough study of nature, and more grace in the airs of the heads, to render them highly excellent. Yet, notwithstanding those defects, the paintings of Federigo are exceedingly prized, and his portraits will for ever preserve to him the reputation of being a very eminent master.

At Venice there is a picture by Zuccaro, painted in oil, representing the Adoration of the Magi, which for the composition and colouring deserves the largest commendation; and it excited the envy of all the Venetian artists. He worked, in concurrence with Paolo Veronese, Tintoretto, Bassan, and Palma, in the grand council-chamber at Venice; and his performance afforded so great satisfaction to the senate, that the Doge, as a public testimony of his merit, conferred on him the honour of knighthood.

**FRANCESCO ZUCCHERELLI.

BORN ABOUT 1702, †1788.

F. Zuccherelli, of Pitigliano, in the Florentine, was instructed by Paolo Anesi, and frequented for a considerable time the schools of Morandi and Pietro Nelli, at Rome. Though not

* Ireland may as justly dispute the claim to that title. England has been called the Paradise of Women, and, till some modern Eve forfeit possession, will probably be content with that prerogative. *Risum teneatis?*

without some pretence to figure-painting, he had a decided turn for landscape, in a style equally commended by force and amenity, to which he added suitable figures. He lived long at Venice, and still longer in England, encouraged and opulent; but died at Florence, destitute and decrepit.

F. •

**MARY ANGELICA ZUCCHI.

BORN 1740, † 1807.

M. Angelica Kauffman, a native of Coire, the capital of the Grisons, received the elements of art from her father, who, on some surprising proofs of her early capacity, at the age of fourteen, conducted her to Milano, and, after some years' practice there and elsewhere, to Rome, where her talents, charms, accomplishments, and graces, soon rendered her an object of general admiration: in 1764 she removed to Venice, and in the following year accompanied Lady Wentworth, the wife of the British resident, to England. Here, how she was received, how distinguished, to what degree encouraged, and what works she executed, if it had not been more than once so fondly narrated, would be beyond the brevity of our plan, at length, to commemorate: it is sufficient to say, that here, enjoying royal favour, arbitress of public taste, loved, esteemed, perhaps envied by artists, decorated with academic honours, opulent and happy, she sunk her own name in that of Sr. A. Zucchi, a Venetian artist whom she married, and, after a residence of seventeen years, returned, through her native place, to Italy, and fixed her residence at Rome; where, after a new career of success, courted, employed, and rewarded, by monarchs, princes, and the most distinguished travellers—she died of gradual decay, resigned, regretted, and honoured by splendid obsequies.

The writer of this article, who was honoured by the friendship of Angelica, and cherishes her memory, has no wish to contradict those who make success the standard of genius, and as their heroine equalled the greatest names in the first, suppose that she was on a level with them in powers. Angelica pleased and deserved to please, the age in which she lived, and the race for which she wrought. The Germans, with as much patriotism at least as judgment, have styled her the Paintress of Minds (*Seelen Mahlerin*): nor can this be wondered at from a nation, who, in A. R. Mengs, flatter themselves to possess an artist equal to Raffaello. The male and female characters of Angelica never vary in form, features, and expression, from the favourite ideal she had composed in her mind. Her heroes are all, the man to whom she thought she could have submitted, though him perhaps she never found, and to his fancied manner of acting and feeling, she, of course, submitted the passions of the subject. Her heroines are herself; and whilst suavity of countenance and alluring graces shall be able to divert the general eye from the sterner demands of character and expression, can never fail to please.

F.

**FRANCISCO ZURBARON.

BORN 1598, † 1662.

Francisco Zurbaron, a native of Estremadura, was sent to study in the school of Roelas, at Sevilla; but nature, or rather the object before him, absorbed his eye, and rendered precept and choice equally useless: with that singular mixture of boldness and servility that had distinguished Caravaggi, he placed the humble transcript of promiscuous form and figure in an ideal and interesting medium of light and shade.

His principal pictures are those of St. Peter and St. Thomas of Aquino, at Sevilla, masterpieces of equal fidelity and energy; and such are the three compositions for the Carthusians of

St. Maria de las Cuevas, and the Crucifixion of Christ in the oratory of S. Paolo. In 1633, when he painted the chief altar-piece of the Certosa at Xeres, we find him with the title of Painter to the King, which implies his residence and practice at Madrid before : the new palace there possesses a St. Margaret, and Buonretiro four Labours of Hercules, by his hand. Many of his easel-pictures are in private cabinets.

F. Zurbaron has been distinguished by the title of 'el Carabagio espannol.' Whether he ever saw any works of the Italian, remains a question : in the brothers Polanco's he had two scholars, whose works have often been confounded with his own. F.

LAMBERT ZUSTRUS.

He was a disciple of Titian, and imitated his manner, as well in respect of design as of colouring.

A very capital picture, of this master's hand, is in the cabinet of the king of France. It is a landscape, in which he introduced the history of Christ baptized by St. John ; it is very highly esteemed, and may be accounted a sufficient evidence of the merit of Zustrus.

APPENDIX.

ANTONIO ALLEGRI, called IL CORREGGIO.

ON THE PORTRAIT OF CORREGGIO.

ON such a face as Correggio's, physiognomy might have established some principles, or drawn some inferences from it, had not a perverse destiny left us as ignorant of it as of his complexion, stature, character, and habits. Vasari's exertions to obtain a portrait of him were not only unsuccessful, but hopeless*; and the profile which is shewn in the dome of Parma as his, becomes inadmissible, from the very name of the artist to whom it is ascribed: for Lattanzio Gambara was born only two years before the death of Correggio. The head which found its way into the third, and every following edition of Vasari, has certainly nothing repugnant to the notions which we may form of his character, but age†; meditation, simplicity, serenity, compose it: it is said

* His words are, 'ho usato ogni diligenza d'avere il suo ritratto, e perchè egli non lo fece, e da altri non è stato mai ritratto, perchè visse sempre positivamente, non l'ho potuto trovare.' Vite, t. iii. p. 65. Ed. Fir. 1771. The word 'positivamente,' whether it relate to Correggio's habitual modesty, or his moderate circumstances, affords not however a decisive proof of his never having either drawn himself or sat to another for his portrait. He certainly enjoyed a considerable share of celebrity, and must have been marked by public attention during his life.

† He died in the vigour of life; and in the epigram of Fabio Segni, as remarkable for poesy as correctness and graces of diction, he is called a 'youth' at the time of his death:—here it is:

Hujus cùm regeret mortales spiritus artus
Pictoris, Charites supplicuere Jovi:
Non aliâ pingi dextrâ, Pater alme, rogamus:
Hunc præter, nulli pingere nos liceat.
Annuït his votis summi Regnator Olympi,
Et juvenem subito sidera ad alta tulit;
Ut posset meliùs Charitum simulacra referre
Præsens, et nudas cerneret inde Deas.—Vasari, Vite ibid. p. 69

to have been copied from a painting not quite finished, which appears to have the primitive touch of Correggio, came from Sicily to Naples into the possession of Mr. de Beimer secretary to the queen, and was engraved for Henry Tischbein. It represents one contemplating a design, the original of which, report has placed at Vienna with Prince Esterhasy*. The portrait which is at Turin, in the 'Vigna della Regina,' engraved by Valperga, with the epigraphe hid in part by the frame, but read by Lanzi, 'Antonius Corrigius f.' (i. e. fecit), though by some believed genuine, appears to be spurious, from the large character of the letters, and the place they occupy, both often used to indicate the person painted, never the painter. Another portrait, said from Genoua to have been carried to England, with the indorsed inscription, 'Dosso Dossi dipinse questo ritratto di Antonio da Correggio,' fronts the 'Memorie' of Ratti: without examining the authenticity of this inscription, it is sufficient to observe, that Antonio da Correggio is likewise the name of Antonio Bernieri, a celebrated miniature-painter and fellow-citizen of Allegri, whose date coincides with that of Dosso.

DON FRANCISCO BAYEN Y SUBIAS.

BORN 1734, † 1795.

DON RAMON BAYEN Y SUBIAS.

BORN 1746, † 1793.

These two brothers, natives of Zaragoza, claim the first place among the artists of the new Spanish school.

Don Francisco, with some elements of classic education, entered the school of Luxan, and when the Academy had proposed an extraordinary prize, and challenged the concurrence of all Spanish artists, produced a picture which deterred every rival, and obtained the prize without contest. A talent so promising deserved still more encouragement; and the Academy sent him to Madrid, with a pension, to prosecute his studies under the direction of Anton. Gonzalez Velazquez. He returned to Zaragoza, and remained there till Mengs, on seeing some of his works, persuaded the king to send for and employ him in the palace; and several of his performances there were so highly applauded, that the Academy chose him a member of their body, 1765; the king made him painter of the chamber in 1788; and, lastly, director-general, in which post he died.

The new style adopted in the last epoch of Spanish art, may, next to Mengs, without hesitation be ascribed to Francisco. He drew with correctness, consulted beauty in forms, attended to character in expression, coloured harmoniously, and, in a chiaroscuro of equal depth and clearness, connected each individual group with the whole. His works in fresco and oil at the royal palaces of Madrid, del Pardo, and Aranjuez; the churches of S. Ildefonso, S. Pasqual, at the cathedral del Pilar, and at S. Engracia of Zaragoza; the series from the life of S. Bruno, in the Certosa de La Concepcion, &c.; have been enumerated by Fiorillo and others. He was likewise an engraver of considerable merit.

His brother and pupil,

* A similar head, contemplating the espousals of S. Catherine, has been engraved by Cochi, tom. v. of the Serie d' Homini illustri. It has been repeated, with the inscription, Antonius de Correggio omnium pictorum princeps, in an oval form; and again, Antonius de Correggio, floruit 1520; B. C. It is in Sandrart, D'Argenville, &c. &c.

DON RAMON BAYEN,

accompanied him on his second journey to Madrid, settled there, and emulated his talents with success. 1766 he gained the first prize; and assisted Francisco in many frescoes, from that period. His principal works are in the churches, public buildings, and palaces, of Madrid and Zaragoza. He died at Aranjuez as royal painter, and left many estimable engravings by his own hand.

Francisco had another disciple, Don Josef Beraton, born at Zaragoza 1747, a young man of great hope, and no unsuccessful imitator of the master's manner: he too gained a prize in the Academy, but died in the bloom of life 1769. His works are extremely scarce.

HANS or HIERONIMUS BOCK.—FUESSL, iv. 215.

BORN †

Bock, of whose name only initials exist, painted at Basle about 1580. His admission here is founded on a better claim than the silly tradition that makes him the author of a work far more than a century older than himself, the Death Dance, as falsely called Hans Holbein's, in the cemetery of the Predicants at Basle. That Bock possessed style and composition in no vulgar degree, is proved by a design inscribed with his name in the collection of W. Y. Ottley, esq. the subject mythologic, or an allegory, and evidently the offspring of a poetic fancy, not unworthy the conceptions of Giulio or Primaticcio; but the arrangement of which, it is easier to admire, than to disentangle the meaning.

TOUSSAINT DU BREUIL.

BORN †

This native of Paris was the first Frenchman whose talents were considered equal to the task of continuing the decorations of the apartments at Fontainebleau, in society with Ruggero Ruggieri, after the death of Primaticcio. Their joint task embraced twenty-seven subjects from the fable of Hercules. The fourth of these, Hercules learning to draw the Bow, was the entire work of du Breuil; the remainder were executed from his or Ruggieri's cartoons, by other hands. According to Felibien, he likewise restored several frescoes in the great ball-room and the gallery. In company with Jaques Bunel he decorated the cupola of the little gallery in the Louvre, which was destroyed by fire 1660.

JOHN BALTHASAR BULLINGER.

BORN 1713, † 17—.

This artist, the son of a country curate in the canton of Zurich, after some time spent in the school of one Simler, a better master than painter, went to Italy, studied at Venice under G. B. Tiepolo, and, on the authority of his biographer, by emulation and perseverance soon distinguished himself among the best pupils of that school: when, on a call from Milano, and soon after from Germany, Tiepolo left Venice, Bullinger left it too, and returned to Zurich, where, after some excursions to Holland and France, he finally settled.

Why he, who had promised so much in history, should open his career of art with being a

professed landscape-painter, is not readily discovered; for landscape he appears to have been born, in landscape he certainly excelled, nor is it easy to say in what branch most. His scenery was Helvetic: Alps, precipices, cataracts, forest-gloom and sunny meadows, the lake, the river, and embosomed village, offered themselves with equal success to his choice, and spread their varied charms on his canvass, or the pannels of the apartments which he was employed to adorn; for he painted often on extensive plans and in large proportions. His tone of colour was genial and warm without being adust, and nearest to that of John Both. The style of his trees is titianesque, lofty, and characteristic in shape and leafing. Fuessli mentions one or two of his best compositions, which are chiefly to be found in the cabinets of Zurich.

Bullinger was an expert etcher. He published a collection of landscapes, partly imitations, partly original, consisting of fifty leaves, to which he prefixed his own portrait, and a preface explanatory of his technic principles: he produced likewise some larger plates in aqua-fortis, historic compositions of certain memorable events in the Helvetic annals.

JACQUES BUNEL.

BORN 1558, †

Bunel was born at Blois, and the son of an obscure painter. He was painter to Charles IX. His best works are a Deposition from the Cross, in the church of the great Augustines, and an Assumption of the Madonna, at that of the Feuillants. In this superior performance, the figures of the apostles are grandly conceived and executed by himself; the Madonna, whom, as a protestant, he had refused to finish, is, with the glory, the work of La Force.

JEAN COUSIN.

BORN † 1590?

Jean Cousin, the father of French art, was born at Soucy, near Sens, but the years of his birth and death remain unknown: it appears however, that he still lived in 1589*. He not only painted, but possessed considerable knowledge in mathematics, architecture, perspective, and amply deserves the praise given him by Vasari; though he owes the perpetuity of his name chiefly to glass-painting, which, as inventor and imitator, he carried to a high degree of excellence: of the immense number of works which he is said to have produced in that branch of art, few have escaped the ravages of the revolution; and of these the best and most authentic are the windows of the parochial of St. Gervais at Paris.

Millin has published a portrait of Diana de Poitiers, from one ascribed to Cousin in the sacred

* Millin, *Antiquités Nationales*, tom. i. art. 3. p. 57, errs in asserting that the year 1589 was that of Cousin's birth; whose treatise on perspective had already appeared in the year 1560, and who is mentioned by Vasari in his second edition 1568. To make up for this error, he tells us in another place, A. N. t. ii. art. 10. p. 58, that Cousin died in 1589!

Cousin's Last Judgment has been engraved by Peter de Jodde. The two works which he published appeared under the following titles:

1. *Livre de Perspective de Jehan Cousin Senonois, maistre painctre à Paris: à Paris, de l'imprimerie de Jehan le Royer, imprimeur du Roy és Mathématiques.* 1560.
2. *Livre de Pourtraicture de Maistre Jean Cousin, peintre et geometrien très excellent, &c. à Paris, chez Jean le Clerc, rue Saint Jacques, à l'estoille d'or.* 1625. 4to.

chapel at Vincennes. The monument of Admiral Chabot, a sculpture in the Celestines at Paris, and the Last Judgment, a painting in oil, formerly in the sacristy of the Minimes at Bois de Vincennes, deserve to be noticed as his works, and are proofs of a great artist.

HANS HERBSTER,

A painter of Basle, was the father of the celebrated printer Oporinus. Herbster fought, 1512, in the battle of Pavia.

PAUL LEUENSPRUNG,

A native of Bern, and a painter of greater merit than celebrity, fell, 1499, in the battle won by five thousand Swiss from fifteen thousand Suabian confederates at Dornach.—Stettler sub hoc anno. Fuessli iv. add.

PIETRO LIGARIO.

BORN 1686, † 1748.

Ligario, a native of Sondrio, in the Valteline, went to Rome, and, under the direction of Lazzaro Baldi, acquired Roman principles of design, and decision of line, which he improved by a taste of colour studied at Venice and on the works of Titian.

The first specimens of his talents he exhibited in the church of S. Marco, at Milano, by a picture of the Madonna and some saints in pilgrim weeds. The success of this and some subsequent pictures for private collections, was sufficiently great to fix him at Milano, had not the desire of returning to his own country, and the wishes of his friends at home, prevailed over the advantages of a more brilliant situation: he came back to Sondrio 1727, with his wife and two children.

His first works after his return were some pictures at Coire, for the palace Salis; soon followed by a fresco on the cieling of the cathedral at Morbegno, with two altar-pieces in the same place, a Deposition from the Cross, and an Effusion of the Holy Ghost, subjects of general admiration, and only inferior to his last and best production, the Death of St. Benedict, at the monache of Sondrio.

Ligario drew with correctness, but his figures want animation, and have the air of statues; their features, with all their simplicity and dignity, are the features of one family: their lower proportions are often too short, and the general cast of folds in his draperies reminds us of the marble. But the spirit which sometimes languishes in his attitudes and expression, is amply compensated by a tone of colour as genial as characteristic, and the general propriety of the *parerga*.

Ligario left one son and a daughter, Cæsar and Vittoria; both of whom he initiated in the elements of his art: and though the son forsook the purity of his father's principles, he must be considered as somewhat above mediocrity, and as a brave *frescante*.

* The twelfth, which begins with,

“ On dit que le grand peintre ayant fait un ouvrage :”

where a remark is added to inform us, that Martin, not long before his death, had a son, who likewise became an artist of ability.—*Les Satyres et autres Ouvrages de Regnier, avec des Remarques.* Londres, 1730. 4to.

Ligario was an etcher of equal neatness and spirit. A large plate in aqua-fortis, representing the Martyrdom of St. Peter, from his own design, is sometimes met with in collections.

LAMBERT LOMBARD*.

BORN 1500, † 1560.

Sandart censures Van Mander for representing Lambert Lombard and Lambert Suavis, or Suavius, of Liege, as two distinct persons: he affirms, that the descriptions applied to each, can only agree with one and the same artist.

Sandart, born in the year in which Van Mander died, and the native of a distant country, must be considered as less legitimate authority, than the countryman and the contemporary of Lombard, unless, on inspection of the works of that artist, the impossibility should appear of their being the productions of two different hands: those that are now remaining shew an Italian graft on a Flemish stock, and bear a strong resemblance to the works of Francis Flory and Martin Hemskerck.

GIAN PIETRO MALACRIDA

Lived about the year 1489, at Mazzo, a village in the upper Valteline, and there painted the altar-piece in the church of S. Maria, which he marked with his name, and the date of 1489. Its style is not above the taste of that time, but it is a work of great expression.

PEDRO DE VILLEGAS MARMOLEJO.

BORN 1520, † 1597.

Marmolejo was a native of Sevilla. Though the imitation of Raffaello, which distinguishes his style, give probability to the supposition that he studied the art in Italy, the legend of having been instructed by that master is refuted by the year of his birth. His works in the cathedral, the parochial of St. Lorenzo at Sevilla, and the hospital of St. Lazaro, before the gates of that town, exhibit beauties of character, composition, and form, which leave nothing but insolence to the sarcasm of Pacheco, who calls him 'a painter unheard of in life and unnoticed in death†.'

DONNA ANNA MARIA MENGES.

BORN 1751, † 1793.

A. M. Menges, born at Dresden, was the pupil of her father A. R. Menges from her earliest years. In 1777 she married at Rome Don Manuel Salvador Carmona, an engraver of some note, by whom she had a considerable number of children. She painted in crayons and in miniature: her principal performances at Madrid were executed for the king, the infant Don Luis, and the academy San Fernando, of which she was a member.

* This article is to supply an accidental omission in the text: for at p. 295, Lambert Lombard is referred to Suavis or Suavius, and at p. 524, Suavius is referred to Lambert Lombard.

† In ridicule of the epitaph on the tomb of Marmolejo by Arias Montanus; 'Pues habia ensalzado el mérito de un pintor, que ni en vida ni en muerte se habló de él.' Fiorilló, contrary to the date of the inscription, fixes his death in 1607.

GIULIO PIPPI, called GIULIO ROMANO.

See the article of GIULIO PIPPI, page 391.

The palace del T, the principal remaining monument of the powers of Giulio Romano, is a Doric structure, on the west side of Mantoua, at the distance of two or three hundred paces from the gate of S. Sebastian; designed, erected, and decorated, by Giulio himself, or under his immediate direction.

The cieling of the hall on the left of the cortile, laid out in arabesque, has in two lunettes two figures of ideal magnitude and style, probably Poesy and Philosophy; the last in an attitude of deep meditation, and little injured: some beautiful groups of genii bridling eagles over the doors, are happy allusions to the arms of Mantoua.

Three small apartments lie to the left of the hall: the vaulted cieling of the first is divided into small rhomboidal compartments, each ornamented, in stucco, by some airy figure on a light green ground, and are, with every other decoration, finished from the master's design by Primaticcio; unless the sublime plafond of the sun and moon performing their course, from the felicity with which its bold foreshortenings are executed, should be allowed to claim the hand of Giulio himself*. The arabesques and ornaments of the adjoining smaller apartment are obliterated and rendered nearly invisible by smoke. The third and last room, in size like the second, is alternately decorated with landscapes and history: the landscapes are nearly all evanescent; the historic compositions, though greatly injured, still tell their subjects, viz.—

1. Represents the Contest of Marsyas and Apollo. A female crowns the victor.
2. A Bacchic Scene with Liber Pater; the invention resembles that of the known antique basso-relievo, misnamed the Feast of Trimalchion.
3. Two Bacchantes dance with a Satyr.
4. Orpheus supplicating Pluto and Proserpine to restore his Eurydice. An admirable composition.
5. From what remains, seems to have represented the Punishment of Marsyas.
6. The Judgment of Paris.
7. The Nuptials of Bacchus and Ariadne. A charming composition; preserved by the engraving of Georgio Ghisi.
8. Fauns and Nymphs dancing. A gay group.

Such are the decorations of the apartments on the left side of the hall; those to the right open with a large ante-room, which contains the portraits of six horses in fresco, and above each, in yellow, some feat of Hercules. In niches between the horses are statues of Venus, Minerva, Jupiter, Juno; and over the chimney-piece Saturn, painted in chiaroscuro: the remaining ornaments, consisting of rich gilt carving, elegant foliage, and genii in various attitudes, equally surprise by elegance and magnificence.

The adjoining lesser apartment, commonly known by the name of La Sala di Psyche, from its exuberant display of painting, may be considered as a mine of art: its decorations are not

* The print is known. In the grand duke's former collection of drawings at Florence, two designs, to all appearance made for this plafond, are placed among those of Primaticcio. Univers. tom. iv. no. 9 et 18. The former contains the whole of the composition, nearly as it has been executed; the second has only the Apollo in his car, and in an attitude somewhat altered.

however entirely confined to that fable; it contains several subjects that have no other relation to it than the common connection which amorous adventures generally have with each other.

Twelve lunettes, painted in fresco, forming a large frieze, represent a series of the sufferings and tasks of Psyche: some compartments of the cieling, painted in oil, relate to the espousals of Amor and Psyche. A large fresco, which occupies the whole right side of the saloon, displays their nuptials; another of similar dimensions, on the side of the entrance, exhibits a celestial feast. Opposite, over the mantle-piece, is Polypheme; and above the adjoining windows, Pasiphaë. The fourth side has a single window, with two lateral paintings: Mars and Venus in a bath, served by Amorini; and Mars checked by Venus in the Pursuit of Adonis; Bacchus and Ariadne furnish the top.

These works, the performances of different hands, are not entitled to equal praise of execution; but they are animated by one power—the spirit of Giulio pervades the whole. If the immense fertility of his conceptions surprises and absorbs our fancy in the Feast of the Gods and the Nuptials of Psyche, he interests our heart by nearer sympathy with her adventures; we sink with her under the hopeless task of severing the grains; we fly to disentangle her hair from the tyrant gripe that drags her to the whip; we shudder with her on the rock that nods over the thundering abyss below†.

Rinaldo of Mantova, and Benedetto Pagni of Pescia, are supposed to have been the elect assistants of Giulio in the saloon of Psyche; the gayer tone of the sixteen round frescoes in the adjoining smaller cabinet, betrays other and inferior hands. That these pictures represent not, as Vasari supposes‡, the labours and amusements appropriated to the twelve months of the year, but rather allude to the habits, characteristic pursuits, and public virtues, of the founder of the palace, if it were not probable from their situation in the very cabinet reserved for himself, would become evident from their number and a review of their subjects, viz.—

- 1*. Represents the Driver of a Chariot and four Coursers.
2. A Sacrifice.
- 3*. Chasing Water-fowl.
4. A rural Feast.
- 5*. A Combat with Dragons, Lions, Bears, Wild Boars, and Bulls.
6. Fishing.
7. A Hunt of Hares, Stags, Swine.
8. The Race of Hippomenes and Atalanta.
- 9*. Gladiators in the Circus.
- 10*. Dancing.
11. Bathing and Swimming.
12. Catching Dolphins.
- 13*. A Commander seated, crowned by Victory, Captives led before him.
14. A Quack encircled by Snakes, the Mob gape, one behind meditates.
15. A Prospect of the Semicircle, with Arcades and Waterworks, at the extremity of the garden del T.

† The original design of this sublime image is in the grand-ducal collection of Florence, tom. 147; another admirable sketch, in the *Impostures Innocentes* of B. Picart.

‡ ——— ‘Fece nel modesimo luogo le storie de’ dodici mesi dell’ anno; e quello che in ciascuno d’ essi fanno l’arti più dagli uomini esercitate.’ *Vita di Giulio Romano*. T. iv. p. 244. Ed. Fior. 1772.

16* Over the window a Prison, with Criminals in the Stocks †, &c. Of these, those marked with stars are perhaps the most striking for invention and grouping. The ceiling is divided into many small compartments, alternately enriched by painting, stucco, and gold. Some of the subjects, such as the Six Boys gathering Fruit from a Tree, have much amenity.

The next cabinet, of equal dimensions, possesses, in an octangular plafond, the Fall of Phaeton; a work once celebrated for the boldness, if not temerity, of its fore-shortenings, and the power which still hurls man, chariot, and steeds; but else too much retouched to judge of its original state. This grand work is surrounded by four and twenty small pictures, of poetic conception and picturesque arrangement, all alluring, though perhaps the following claim most of attention:

Amor on Jupiter's Throne, armed with the Thunderbolt.

An Amor mounted on Cerberus, goaded on by another with the supposed fork of Pluto.

A Gryphon assailing two Loves in a Chariot holding the Lyre of Apollo.

Two Loves giving Drink to a Silenus tottering on his Ass, led by a third. Below the frieze we meet with a new series, still superior in execution: on one side Tritons contesting for nymphs they ravished; a battle of Amazons on the next; on a third, Centaurs assail and defend some females; and on a fourth, over the window, wild beasts attack each other. The stuccoes are of Primaticcio's hand, and in the best taste.

We now enter the adjoining large open hall, which leaves a free passage from the cortile to the garden: here again painting, stucco, and gold, go hand in hand to decorate the roof, sides, &c.; the subjects chiefly from the history of David, here in contest with a bear and lion; there subduing Goliath; again triumphant with his harp, the giant's head at his feet, and the sword dependent as a trophy from the trunk of a tree.

Three large octangular pieces on the roof contain his adventure with Bathsheba. In the first she is discovered bathing, with her attendant maid, by David, accompanied in his window by another man.

In the second three females are occupied in adorning Bathsheba; one combs her hair, a second presents the mirror, a third fingers a ribband. This group is not without elegance.

The third represents David with Bathsheba at table: on its side, sunk from his chair, lies a bearded elder, whom it is difficult to interpret, perhaps Urias; hosed in white and in a green waistcoat, with a vase in his hand: servants are occupied either to raise or to carry him off.—This series of pictures, little inviting by colour, possesses the grand style of design and the characteristic forms of Giulio: though all have more or less suffered from time, their evidence remains unimpaired.

The first apartment to the right of the hall is a cabinet, all laid out in stucco, by Primaticcio. Here a double frieze, which occupies the four sides of the room, represents, in basso-relievo and figures of considerable size, the march of an army, so well known in the etchings of Santi Bartoli and Stella. These military groups are not, as Vasari seems to hint, a transcript of those on the column of Trajan at Rome; nor even, if their style and costume be compared with the groups on the friezes of Polydoro, a legitimate imitation: as capricious as original, the taste of Giulio disdained to submit to classic prescription. The proportions of the room appear, on the whole, to have been sacrificed to the breadth of the frieze; the figures themselves are too condensed for sufficient discrimination and repose to the eye.

† Notwithstanding its picturesque effect, this last, as it is nearer related to horror and abomination than terror, comes not within the pale of legitimate invention. It has been engraved by Giorgio Ghisi.

In the adjoining cabinet Primaticcio is supposed to have painted the middle of the ceiling in fresco, from the design of the master. The subject, though not very distinctly, seems to represent Julius Cæsar ordering the Burning of the Proscription-Lists. It consists of three groups well connected, and the middle one, with the hero in his seat, elegantly composed.

On the four sides or divisions of the splendid mirror-roof, Giulio himself painted in a more vigorous and darker tone six upright figures, in oil; probably Alexander, Cæsar, Numa, Scipio, and the symbols of War and Peace: they are accompanied by two round oil-pictures, equally remarkable for energy of conception and accurate finish: Alexander depositing the Poems of Homer in a Chest, and the Contenance of Scipio.

We now reach, in the adjoining saloon, that wonder of colossal fancy, the celebrated Fall of the Giants: a work than which none ever played nearer the utmost verge of legitimate invention, was ever viewed from more diverging points, more rigorously criticised, or rapturously extolled—but which, whether extolled or blamed, never yet failed to produce the effect intended by its master, that of general surprise and the impression of a superior power. The thought of filling the whole space of the room with one great image, neither more strange or singular than the conceptions of so many cupolas, became here a source of the sublime, and opened immensity.

The whole is still in tolerable preservation notwithstanding the dampness of the situation and the injuries of time. Some vivacity of colour is perhaps all that has been lost on the roof: the walls have no doubt suffered more, especially the giants near the bottom, but they are not ill retouched; and the depth of the original contour has preserved the forms.

Behind the saloon of the giants, there are four rooms elegantly ornamented in arabesques and stuccoes, of which the fourth, on account of its imagery, deserves a more particular notice: the ceiling has five hollow compartments; a coat of arms supported by four boys, occupies the middle; four subjects, in half-figures, relative to female occupations, the rest, viz. an ancient woman that examines the head of a boy, a girl with a flower-pot, a girl combing her hair, and another who spreads wet linen to dry. The frieze is laid out in paint and stucco. Two Victories with palm and laurels, and two other figures with upheld torches, occupy the corners, all four winged, elegantly shaped and draped.

The garden now leads to what is called the Apartment of the Grotto, like the rest, decorated by Giulio and his pupils.

The first of the rooms contains, in its ceiling, a number of allegorical figures, much foreshortened, and of obscure meaning. Four oblong squares between four cinquangular divisions occupy the sides: in the former are the symbols of justice, charity, fortitude, and truth; in these, the death of Regulus, Zaleucus, Brutus condemning his sons, and Horatius Cocles. The colour of these pictures has a genial warmth, and less austerity than the usual tone of the school.

Of the two adjoining rooms the larger one has a pretty variegated ceiling, though the plafond never was finished; the smaller, equally decorated, is become nearly evanescent.

To the right of these a small anti-room, exquisitely furnished in arabesques, leads to the garden hall, in which the artist seems to have summed up his powers to move, enchant, instruct us. What taste could arrange to charm the eye, is profused on roof and wall; but the allegoric series of subjects, on the rise, progress, and decay of life, lull the mind into sweet contemplative melancholy.—They are nine, and in the following order:—

1. On the roof*: A mother delivered, but expiring in bed; a matron (an Eileithyia?) feeling her pulse and attempting to raise her. A figure with a mural crown, Nature or the native country, delivering the new-born infant to two genii, a fair and a dark one: Life lights her torch on the foreground, Aurora with her coursers emerges from the waves in the distance.

2. A domestic meal. The child is suckled.

3. Labour. One ploughs the ground, two dig with spades. A woman spins, the man lies weary in her lap.

Lunette. Labourers reposing round sheaves.

4. A group of four dancing figures; some play on instruments; two caress each other; Amor aims at them. The whole exquisitely composed.

5. A fine group of combatants on horseback.

6. One sick in bed is cupped; a physician examines his water.

Lunette. A sacrifice.

7. Man dies; his genii forsake him; heirs divide his substance; the moon shines in the sky.

8. Angels carry the soul to heaven.

9. Fame, or Renown, or Immortality.

Beside the pathetic reveries of this cyclus, the room is decorated with a number of Bacchic subjects, gaily conceived, capriciously arranged, and genially executed in every part that had the luck to escape the destructive hand of restoration.

FRANCESCO PRIMATICCIO.

See the Articles of NICOLO ABBATI, page 1, and of FR. PRIMATICCIO, page 407.

In addition to the succinct account given of their joint performances at Fontainebleau, the following description of the ceiling of the great gallery has been translated from the French of Mr. Pierre Mariette, who, before its destruction, had examined the whole on the spot, and communicated it to Giampietro Zanotti, editor of the works of Nicolo Abbati, and Pellegrino Tibaldi, at the Institute of Bologna. Nothing can be superfluous in matters of art, that may tend to rouse the spirit of the present age to emulate the past.

‘The pictures of the ceiling, at the time of their destruction, had all their original freshness and brilliancy. In a length of seventy-six *toises*†, ran a series of tableaux, of various sizes, arranged in compartments outvying each other in richness, and inclosed in ornaments of stucco gilt, and surrounded by grotesques. To describe this ceiling more distinctly, I shall follow its division into fifteen compartments.

‘In the first, the Gods were seen assembled on Olympus; and this piece, which was square, and occupied the centre of the ceiling, was flanked by four others, of an oblong square form, representing Diana and Ceres, Mercury and Bacchus, Juno and Cybele, Mars and Hercules, with their attributes.

‘An octogone picture occupied the middle of the second compartment, which represented, with admirable composition, Neptune appeasing a Tempest. It was accompanied by four oblong ones of Pallas, Mercury, Vulcan, and Æolus imprisoning the Winds.

* This sublime conception, which alone would be sufficient to give immortality to Giulio, has been perpetuated by the graver of Georgio Ghisi of Mantova; with the following inscription on a tablet on the foreground:

Quo genio exceptum te inater Memnonis afflet?

Quasque faces tibi vita accendat, ad omnia refert.

† *Toise*, a measure equal to six feet; a fathom.

' In the third compartment, the Rising and Setting of the Moon, a most poetic performance, made the centre of four inverted ovals, filled with Gods and Goddesses; engraved by Georgio Mantovano*.

' The central subject of the fourth compartment was Venus and the three Parcæ, with the sign of the Bull in the middle. It was rounded by four pendants of Pan, Apollo, and the Muses; engraved likewise by George of Mantova.

' Diana and Apollo, Minerva and Amor, were the subject of a large picture, which filled nearly the whole space of the fifth compartment; the Four Seasons, in basso-relievoes of stucco, filled the corners.

' Another large piece, with Jupiter, Neptune, and Pluto, filled the centre of the sixth compartment, accompanied by Venus, Diana, Mercury, and another divinity, Saturn probably, in four separate pictures.

' At the key of the arch, a hexagon of Apollo, as the Sun in the sign of the Lion, occupied the seventh: mythologic allusions were disposed round the principal subjects in medallions, imitating stucco and coloured pictures.

' The middle of the gallery was distinguished by two large and magnificent compositions, which Corregio might have claimed, and which here extended to all the length of the cieling. The Feast of the Gods was to the right, and opposite to it, Apollo with the Muses on Parnassus; between both, a sky encircled by the dancing Hours; the fore-shortening of the figures had a surprising effect. Of the Parnassus there is a print, by Antoine Garnier.

' The compartments described reaching from the entrance of the gallery to its middle, were followed by a similar series, which extended to its extremity, but in retrograde directions.

' The hexagon which occupied the middle of the ninth compartment, represented the Triumph of Minerva, or of Wisdom; and associate Virtues were expressed in its eight pendants, four of which were medallions of stucco.

' A large picture, similar in form to that of the sixth, occupied the centre of the tenth compartment. Its subject was the Chariot of the Sun, with the Hours attending, and Aurora preceding it. This picture was accompanied by four others, representing the principal Rivers. One of them, the Nile, has been engraved in small, by Etienne de Laulne.

' The Creation of the Horse, by Neptune striking the earth with his trident, occupied the centre of the eleventh compartment. In four separate pictures, at its angles, were the Deities that preside over the seasons.

' The twelfth compartment shewed, in a central picture, Bellona borne in the Air. Round this were, a Roman Charity; a warrior conversing with a naked woman, attended by Amor; a man sitting, and by him a woman overturned, and under assassination; a king on his throne, looking with terror at something shewn to him by one who has his hands tied behind him.

' The central subject of the thirteenth compartment, was Jupiter, seated by Juno, receiving the Visit of Minerva; Nymphs and Naiads occupied four oval tableaux about it.

' The middle of the fourteenth was filled by a large octagon, representing Apollo, the Muses, and the Graces, seated on Olympus. Four sacrifices of oblong square forms enclosed it.

' Flora was the central subject of the fifteenth and last compartment; round this large picture, there were four others of women and children.

' Over the door of the gallery, in a lunette, was Charles IX. receiving the Keys of the Town of Havre from the English, who had long been in possession of it. The date on this picture,

* There is a print of the centre-piece too.

1563, is that of the time at which the town was surrendered; for it appears from the accounts of the building, that the picture was not painted before 1570, and that it was the last work of the gallery.

‘Another room in the castle of Fontainebleau still subsists. It is called the apartment of Madame d’Estampes, because she inhabited it. Its walls were painted 1570, by Nicolo Abbati, from the designs of Primaticcio, on the history of Alexander. Some of these pictures, such as the Interview of Alexander and Thalestris the Amazon, have been engraved. The engraver of that, according to Malvasia, was Guido Ruggieri. Domenico Barbieri, a Florentine, engraved the Feast, and other disciples of Primaticcio, the Marriage of Alexander with Campaspe, a Mascarade, Alexander taming Bucephalus, and ceding his Mistress to Apelles.’

F.

RAFFAELLO.

See the Article of Raffaello, page 478.

Whatever relates to Raffaello being of the utmost consequence to art, it has been thought expedient to annex here a catalogue of his designs and pictures in the collection of the Louvre and the imperial cabinet of France.

DESIGNS OF RAFFAELLO.

The School of Athens.—This grand composition, the original cartoon from which the fresco in the Vatican was traced, has been transported from the Ambrosiana library at Milano. It is drawn in black chalk on grey paper and heightened with white, and the whole of the outlines pierced for tracing.

The difference between this design and the fresco consists chiefly of additions made by the artist to the picture, viz. the sitting figure introduced between Pythagoras and Diogenes; the portraits of his master and himself placed on the right of Zoroaster; two other half-figures added behind the group of Aristotle.

The Donation of the Keys to Peter.

This design, the first thought of the cartoon in England, has passed through the collections of Stella, the duke regent, and Antony Coypel. It is drawn with the pen, washed with bister, and heightened with white.

Paul preaching at Athens. A sketch of the cartoon of Paul in the Areopagus; drawn with the pen, shaded with bister, and heightened with white.

Alexander offering the Crown to Roxana; some Loves are seen occupied in dressing her; others play with the lance, the shield, and the cuirass of the disarmed hero. There is a print of this subject by Marcantonio, differently arranged; the idea is borrowed from the antique, and the figure of Roxana has been adopted by Annibale Caracci for the Venus undressed by Anchises, but without the sentiment. This drawing is done with the pen, shaded with bister, and relieved by white.

The Virgin and St. Anna finding Christ disputing with the Doctors. Drawn with the pen, shaded in ink, heightened with white.

The Virgin seated, the Infant Jesus at her breast. A study with the pen and washed in bister.

Study of a female, in red chalk; apparently of his mistress, to serve for the attitude of the Virgin in the picture of the Holy Family, painted for Francis I. and now in the gallery of the Museum.

Psyche presenting to Venus the paint of beauty which she had been sent to demand of Proserpine. A sketch in red chalk, for the plafond of the Farnesina.

Cardinal John de' Medici returning to Florence after the death of his father Lorenzo. A frieze. Drawn with the pen, washed in ink, relieved white.

The Gonfaloniere of Florence, Ridolfi, haranguing the people at the gate of the old palace. A fragment of the history of Leo X, which forms the border of the tapestry, from the celebrated cartoons.

A portrait, drawn with the pen, of a female; perhaps the Fornarina, Raffaello's mistress.

A man's head, size of nature; a study, in black chalk and water-colours, for the cartoon of Christ delivering the Keys to Peter.

A woman's head, size of nature; finished in black chalk and water-colours. A study for the cartoon of Ananias.

A man's head, size of nature; and finished, like the former, for the cartoon of Ananias.

Jesus on the way to Golgotha, sinking under the weight of the cross, addressed by his mother and her friends. A sketch with the pen, shaded in bistre, and relieved with white, for the celebrated picture known by the name '*dello Spasimo di Sicilia*,' formerly, and *perhaps now*, in Spain.

Attila checked on his march to destroy Rome, by the apparition of the apostles Peter and Paul. This pen-drawing, washed in bistre, and relieved with white, is the first thought of the fresco in the Vatican; of the alterations adopted in the picture, the most notable is the entire suppression of the military group on the left, below the vision, whose place is now filled by Leo and his attendants; less in compliment perhaps to the reigning pontiff, than from a motive of historic propriety, which demanded a more conspicuous place for so principal an agent than the third plan, which he occupies in the sketch.

Calumny, guided by Envy, attended by Fraud and Artifice, drags Innocence to the throne of Credulity, seated between Ignorance and Suspicion; Repentance, in despair at the sudden effulgence of Truth, follows the victim.—This allegoric design, borrowed from Lucian, who ascribes the invention of it to Apelles, comes from the gallery of Modena: it is drawn with the pen, shaded in bistre on tinted paper. A similar one is published in the collection of Crozat.

Two horsemen. This juvenile performance is drawn with the pen and washed.

God giving the tables of the decalogue to Moses. A washed pen-drawing. It seems to be the first thought of this subject, executed in the Loggia of the Vatican.

Jesus seated in glory, the Virgin, St. John the Baptist, St. Paul, and St. Catherine. A design with the pen, washed and relieved with white. The various deviations in the picture of this subject, make it probable that Marcantonio engraved from this design.

A study from nature, for two apostles in the transfiguration. A drawing in red chalk.

S. Catherine leaning on her wheel. A drawing in white and black chalk.

The pictures of Raffaello in the gallery of the Louvre, or the Imperial mansions, are partly drawn from the ancient royal collections, partly imported by conquest. The former are:

The holy family; known to all in the print of Edelinck, or the copy of that by Frey.

St. Michel and Lucifer. Engraved by G. Rousselet.

St. Michel overturning the devil. The catalogue calls this St. Michel fighting monsters: there are a few ill-combined masks of comic spectres in the middle ground, but the distance

exhibits the punishments in some of Dante's infernal circles, viz. the procession of the *Frati godenti*, the assimilation of blasphemers with serpents, and the fire-tombs of the heresiarchs.

St. George combating the dragon; this and the former are small juvenile performances, and known by the prints of Crozat's collection.

The Infant Saviour caressing St. John.

The Virgin and St. John; the Infant Jesus asleep: called the Silence of the Virgin.

The vision of Ezekiel. The character and expression of the principal figure, its attitudes, the manner in which it is rather supported than attended, make it the least sublime part of this celebrated composition.

A man meditating. A youth leaning his head on his right hand. Two portraits, the last probably that of Raffaello himself.

The portrait of Conte Baldasar Castiglione.

Raffaello and his fencing-master; on canvas. It is equally difficult to conceive how this picture came to be dubbed with the above ridiculous title, or numbered among the works of Raffaello. Its style and tone are evidently Giorgionesque.

Of the paintings acquired by conquest, the Transfiguration and the Madonna of Foligno are the most important.

The Madonna of Foligno, a votive picture, painted for Sigismondo Conti, *cameriere* and private secretary to Julius II. was at first the principal altar-piece of the church Araceli at Rome. About 1565 it was carried to the church of St. Anna, belonging to the convent *delle Contesse* at Foligno, by Anna Conti its founder, and niece of Sigismondo. At the conquest of Italy, it constituted one of the hundred articles of art stipulated by the treaty of Tolentino, and was transported to the Louvre; underwent what is called the 'Restoration,' whose deleterious dexterity has anticipated the slower ravages of worms and time.

The transfiguration, though it underwent the same process, if the principal feature, the face of the Saviour, be excepted, has, as a whole, suffered less.

Jesus Christ seated on a throne of clouds, supported by angels; with his Mother and John his precursor on each side; and below, St. Paul upright, holding his sword, and St. Catharine on her knees, leaning on the wheel, and holding the palm of martyrdom. This picture, of which the design is noticed above, is painted on a pannel of moderate dimensions, and was taken from the church of St. Paolo at Parma.

The famed Madonna *della Sedia*, from the grand-ducal collection at Florence, adorns now the cabinet of St. Cloud.

A portrait of Cardinal Fedro Inghirami, *conservatore* of the Vatican library. Painted on canvas, from the palace Pitti.

A portrait of Julius II. Painted on pannel, from the palace Pitti.

Such were the treasures from the hand of Raffaello, accumulated in the Louvre at the time Italy bent under the power of France; what has been since added by the tide of success, cannot yet be ascertained.

LIONARDO DA VINCI.

See the Article of LIONARDO DA VINCI, page 592.

In addition to what has been said of Lionardo da Vinci as an artist, it has been considered as expedient to annex some notice of him as a writer on art; though the greatest part of his voluminous compositions still remain in a manuscript state, dispersed and buried in libraries. The work

on which his fame as an instructor chiefly rests; has been published for the first time under the title,

‘Trattato della Pittura di Lionardo da Vinci. Novamente dato in luce; con la vita dell’ istesso autore, scritta da Raffaello du Fresne, &c. Parigi 1651, fol. con fig.’

For this first edition, dedicated to Queen Christina of Sweden, the editor, Rafael Trichet du Fresne, made use of two MSS. belonging to Messrs. Tevenot and Chantelou; the last of whom had obtained his copy from one in the possession of Cav. del Pozzo, to which the cavalier’s friend, N. Poussin, had added explanatory designs, and brought it to France in 1640, where the outlines were shaded and engraved by Errando, though, we are told, not to the satisfaction of Poussin.

Of this work, which contains the theory of light and shade, of reflexes and back-grounds, relative to figure, many editions have been published, and almost every language in Europe possesses more than one translation; even a Greek one, in a MS. codex * of the Nanni library, by one Panagiota Doxara, is mentioned by Mingarelli.

Except this work, nothing has been published of Lionardo besides an extract or fragment of a treatise on the anatomy and mechanism of the human body, under the following title: ‘*Fragment d’un Traité sur les Mouvements du Corps humain, et la Manière de dessiner les Figures suivant des regles Géométriques*,’ &c. &c. The whole is comprised in nine folio leaves, and was edited by E. Cooper, a print-seller of London, about the beginning of the last century.

The manuscripts of Lionardo, in the Ambrosiana of Milano, compose sixteen volumes: two in folio, three in quarto, three in octavo, three in duodez, and five in sedez. These volumes were left to Francesco Melzi, by Lionardo himself†, and remained the unheeded property of that family, till one Lelio Gavardi, of Asola, found an opportunity to make himself master of the thirteen volumes they then composed, which gave rise to the common error of supposing the collection at the Ambrosiana to consist of no more. Gavardi carried them to Florence, with the design of selling them to the Grand Duke Francesco de’ Medici; but being disappointed by his death, from remorse, or some other cause, gave them up to Giov. Ambrogio Mazzenta, a noble Milanese, for the purpose of returning the whole to the legitimate possessors; the Melzi, however, with their former indifference, contented themselves with seven volumes; the other six remained in the possession of the Mazzenti, who presented one to Charles Emanuel duke of Savoy; a second came into the hands of Ambrogio Figini, and afterwards, at the sale of his drawings, into those of Joseph Smith, and from his collection into the royal one of England; Cardinal Federigo Borromeo obtained a third volume, and lodged it in his newly-formed Ambrosian library; the three remaining in the possession of the Mazzenti became the property

* The codex is on paper, and contains the following articles: 1.—Page 2. Epistola Doxaræ dedicatoria ad Dominum nostrum I. C. 2.—P. 4. Leontii Hieromonarchi Peloponnesii Epistola ad Lectorem de Panagiota Doxara agentis, et ejus Vita. 3.—P. 6. Epistola Raphaelis Dufresne dedicatoria ad Christinam Suecorum Reginam. 4.—P. 7. Imago Leonardi pulcherrima calamo depicta et ejusdem Vita. 5.—P. 16. Incipit Opus Leonardi e Vincio cum picturis hic et illic calamo egregie efformatis. 6.—Tum sequitur Vita Leonis Baptistæ Alberti, postea ipsius Opus de Pictura. 7.—Andrææ Pozzi Opus. Titulus: σύντομος διδασκαλία διὰ τὴν ζωγραφίαν τοῦ τέχους τοῦ Ἀνδρέα Ποτζί. 8.—Demum Catalogus Pictorum Veterum ac recentiorum.

This codex, No. 75. of Greek manuscripts in the Nanni library, has been confounded by della Valle with another of the same collection, No. 244. 4. (Mingarelli, p. 433.) written by one Georgius Clonza, and ornamented with many supposed pen-drawings of Natale Bonifacio, a Dalmatian painter, who lived at Rome during the pontificate of Sixtus V.

† See the third article of his last will, inserted in the new edition of Vasari. T. v. p. 79.

of Pompeo Leoni, who, with the addition of what else he had collected of Lionardo, formed them into one large volume, said to have comprised 1750 drawings: these Galeazzo Arconati purchased, augmented, and digested in twelve volumes, presented 1637 to the Ambrosiana, a donative which procured him the honour of a marble tablet in the gallery of the library, with the following inscription:

LEONARDI VINCI
 Manu et ingenio celeberrimi
 Lucubrationum Vol. XII
 habes O Civis.
 Galeaz. Arconatus
 inter optimates tuos
 bonarum artium Cultor optimus
 repudiatis regio animo
 Quos Angliæ Rex pro uno offerebat
 aureis ter mille Hispanis
 Ne tibi tanti viri deesset ornamentum
 Bibliothecæ Ambrosianæ consecravit.
 Ne tanti largitoris deesset memoria
 Quem sanguis quem mores
 Magno Federico fundatori
 adstringunt
 Bibliothecæ Conservatores
 posuere
 Anno M DC XXXVII.

The seven volumes which the Melzi reserved for themselves are supposed to have been sent to Philip of Spain; there perhaps time may discover the lucubrations mentioned by himself and others, which have in vain been looked for at the Ambrosiana: the treatise on the anatomy of the human body, with designs; that on the anatomy of horses; his works on perspective and chiaroscuro; and perhaps what he promises, chap. 212. and 223. of his Trattato, the anatomic considerations on the movements of the body and its divisions; and the dissertation mentioned chap. 268, on the point of gravitation and the equilibrium of the frame; and what Rubens is said to have known, his treatise on physiognomy.

A beginning has been made of publishing, in numbers, some of his numerous designs in the royal collection of England; they are accompanied by fac-similes of his own manuscript observations, written in a reversed hand: and from the same collection a separate print has made its appearance, representing the internal anatomy of a man and of a woman 'in coitu'—an idea which furnishes a characteristic trait of Lionardo.

As the celebrated picture of the Last Supper, in the Refectory of the Dominicans, S. Maria delle Grazie at Milano, in its genuine state short-lived and mutilated, but now entirely ruined, has however had the luck to survive in multiplied copies, and some of them contemporary and excellent ones, a short catalogue of them at Milano, and elsewhere, must interest all who may wish to be nearer acquainted with a work which once opened an epoch in art.

In the Refectory of the Franciscan convent della Pace, a copy in fresco, by Giov. Paolo Lomazzo, scholar of Giambattista della Cerva.

In the Refectory of the Paulines, college of S. Barnabas, a copy on panel: this is an excellent one, but the lower part is not all finished, and it is an eighth less than the original.

In the Refectory of S. Pietro in Gessaet, formerly in that of the convent S. Felice, one on canvass, by Agostino Santagostini.

Another copy in fresco, by Lomazzo, on a wall of the Monasterio Maggiore, good and well preserved.

A copy on canvas, by an unknown hand, in the Ambrosiana, which only contains the upper half of the original. All these are at Milano.

In the Certosa of Pavia, on the wall, a copy by Marco Uggione, a scholar of Lionardo, who painted another at Castellazzo, in S. Jeronimo, out of the Porta Lodovica.

At Mantoua, in the Refectory of the Benedictines, a valuable copy, by Fra. Girolamo Monsignori, a Dominican.

At Lugano, in the Refectory of the Franciscans dell' Usservanza, a copy by Bernardino Luino, for exactness of imitation and style perhaps the best of all existing ones.

In the Refectory of S. Lorenzo, in the Escorial, a copy ascribed to a scholar of Lionardo.

At St. Germain d'Auxerre a copy, executed by order of Francis I. perhaps by Bernardino Luino.

Another in the chateau Escovens, a seat of the Connetable de Montmorency.

At Rome a copy in tapestry, though all in rags, annually exhibited with the copies of Raffaello's cartoons, in the colonnade of S. Pietro, during Lent. To these, as a singularity, may be added a copy in miniature, on a scale of five palms, by the Milanese Padre F. M. Callerati.

* * * The Reader is informed that, by a mistake of the Author, which till now has escaped observation, two artists have each obtained two articles under different letters: viz. Deodate Delmont under D and M, and Bernard of Brussels or Van Orlay under B and O. In both, the second article is more ample and more instructive than the first. In that of Bernard Van Orlay, the date differs from the former in Bernard of Brussels; which is occasioned by the Author consulting and following Van Mander in the first, and Sandrart in the second.

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